

# The Classical Journal

PUBLISHED BY THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND  
SOUTH WITH THE CO-OPERATION OF THE CLASSICAL ASSOCIATION OF NEW  
ENGLAND AND THE CLASSICAL ASSOCIATION OF THE PACIFIC STATES

Volume XXXIV

DECEMBER, 1938

Number 3

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# THE CLASSICAL JOURNAL

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# THE CLASSICAL JOURNAL

VOLUME XXXIV

DECEMBER, 1938

NUMBER 3

## Editorial

### MEMBERSHIP AND FINANCES

We submit herewith a report of membership for the year ending March 1, 1938, and an audited report of receipts and disbursements for the year ending August 31, 1938.

FRED S. DUNHAM,  
SECRETARY-TREASURER

### *Report on Membership*

TABLE I.—THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH

	Net Gain or Loss <sup>1</sup>	Per- cent- age gain or Loss <sup>1</sup>	March 1, 1938					March 15, 1937				
			Memb.	Paid Stu. Subs.	Ann'l. Subs.	Free Copies to Srs.	Total	Memb.	Paid Stu. Subs.	Ann'l. Subs.	Free Copies to Srs.	Total
Alabama	1	6.6	16		9	5	30	15		6		21
Arkansas	-1	-4.5	21		6	3	30	22		8	2	32
Colorado	1	2.6	39		6		45	38		9		47
Florida	-6	-20.0	24		11	6	41	30		10	7	47
Georgia	-4	-14.8	23		16	4	43	27		18	10	55
Illinois	-34	-10.5	290		67	22	379	324		65	26	415
Indiana	-8	-4.0	189	10	30	11	240	197	1	37	21	256
Iowa	-7	-8.4	76		13	5	94	83		14	14	111
Kansas	-4	-5.2	73		16	8	97	77		23	8	108
Kentucky	-12	-17.7	57		13	5	75	69		16	10	95
Louisiana	2	10.5	21		12		33	19		10	3	32
Michigan	12	5.6	225	5	40	18	288	213		42	14	269
Minnesota	2	2.9	71		17	12	100	69		22	6	97
Mississippi	-12	-26.0	34		10	6	50	46		13	14	73
Missouri	-9	-7.4	112	1	27	1	141	121	1	26	1	149
Nebraska	-8	-11.1	64		11	3	78	72		9	6	87
New Mexico	-1	-12.5	7		1		8	8		1		9

<sup>1</sup> The first two columns refer to gain or loss in membership only.

TABLE I.—Continued

N. Carolina	-3	-8.5	32		14	8	54	35		12	8	55
N. Dakota	0	0.0	9		1	1	11	9		1		10
Ohio	-25	-7.6	303 <sup>a</sup>		55	18	376	328		54	16	398
Oklahoma	-2	-7.4	24		12	2	38	26		15	3	44
S. Carolina	0	0.0	24		8		32	24		9	8	41
S. Dakota	10	58.8	27		9	7	43	17		9		26
Tennessee	-6	-7.6	73		23	13	109	79		20	14	113
Texas	1	1.4	70		29	4	103	69		33	1	103
Utah	2	40.0	7		1		8	5		1		6
Virginia	-10	-14.2	60		20	7	87	70		17	7	94
W. Virginia	4	14.3	32	9	7		48	28		10	2	40
Wisconsin	-1	-1.0	94		27	8	129	95		28	6	129
Wyoming	0	0.0	3		4		7	3		2		5
Canada	-7	-12.5	49		18		67	56		16		72
Foreign					38		38			28		28
Out of Territory	-3	-6.8	41			37	78	44			14	58
	-128	-5.5	2190	25	571	214	3000	2318	2	584	221	3125

<sup>a</sup> Includes four student subscribers who paid the \$2.00 membership fee.

TABLE II.—THE CLASSICAL ASSOCIATION OF NEW ENGLAND

	March 1, 1938			March 15, 1937		
	Membs.	Ann'l	Total	Membs.	Ann'l	Total
	Subs.	Subs.	Subs.	Subs.	Subs.	Subs.
Connecticut	103	7	110	90	9	99
Maine	25	5	30	19	7	26
Massachusetts	221	26	247	207	26	233
New Hampshire	28	6	34	23	7	30
Rhode Island	34	2	36	28	2	30
Vermont	24	2	26	16	2	18
Out of Territory	28		28	25		25
	463	48	511	408	53	461

TABLE III.—THE CLASSICAL ASSOCIATION OF THE PACIFIC STATES

	Membs.	Ann'l	Total	Membs.	Ann'l	Total
	Subs.	Subs.	Subs.	Subs.	Subs.	Subs.
Arizona		2	2	1	2	3
California	93	30	123	98	28	126
Idaho	4	5	9	4	6	10
Montana	3	3	6	3	4	7
Nevada	1		1	1	1	2
Oregon	23	8	31	16	5	21
Washington	15	8	23	15	8	23
Out of Territory	1		1			
	140	56	196	138	54	192

TABLE IV.—THE CLASSICAL ASSOCIATION OF THE ATLANTIC STATES

	Membs. Ann'l Total			Membs. Ann'l Total		
	Subs.	Subs.	Subs.	Subs.	Subs.	Subs.
Delaware	2		2	1		1
Dist. of Columbia	7	7	14	15	9	24
Maryland	16	11	27	17	10	27
New Jersey	27	27	54	29	27	56
New York	107	78	185	141	76	217
Pennsylvania	64	76	140	76	76	152
Out of Territory	4		4			
	227	199	426	279	198	477

## SUMMARY OF THE SUBSCRIBERS TO THE CLASSICAL JOURNAL

	March 1, 1938	March 15, 1937
Members of the Middle West and South	2190	2318
Members of other Associations	830	825
Annual Subscriptions	874	889
Free Copies to Seniors	214	221
Paid Student Subscriptions	25	2
Exchange Copies	19	20
Total	4152	4275

*Report on Finances*

## RECEIPTS

Members' Dues and Subscriptions	\$4,032.79
Annual Subscriptions to CLASSICAL JOURNAL	1,967.13
Classical Associations:	
Atlantic States	\$ 532.34
New England States	674.05
Pacific States	210.20
Student Subscriptions	31.25
Advertising	900.00
Interest and Bonds	112.65
Sale of Journals from Stock	26.30
<i>Classical Philology</i> (University of Chicago)	488.76
Bank Service (Fees on Checks)	22.67
Committee on Present Status of Classical Education	387.93
Inter-Association Policies (from New England Association)	10.00
<i>Classical Outlook</i> Subscriptions (American Classical League)	82.80
CLASSICAL JOURNAL Index	2.00
Returned Checks	4.00
TOTAL RECEIPTS	\$9,484.87
Less: Check Collection Fees	54.90
NET RECEIPTS	\$9,429.97

## DISBURSEMENTS

Printing CLASSICAL JOURNAL	\$4,753.10	
Editors' Office	453.73	
Expenses of Secretary-Treasurer's Office:		
Clerical	\$1,550.00	
Extra Clerical	218.13	
Postage	309.69	
Office Supplies	49.43	
Auditing	25.00	
Insurance	16.10	
Sundries	11.05	
Telephone and Telegraph	18.68	
Printing	30.69	
Addressograph	41.07	2,269.84
<hr/>		
Classical Philology (University of Chicago)	488.76	
Annual Meeting Expense	92.80	
Vice-Presidents' Expense	294.64	
Southern Section	30.17	
Purchase of Old Journals	2.70	
Repairs and Equipment	10.00	
American Classical League ( <i>Outlook</i> Subscriptions)	82.80	
New England Association	5.85	
Refunds of Subscription and Membership Dues	16.26	
Returned Checks	4.00	
Committee on Present Status of Classical Education—Bills Paid	192.51	8,697.16
<hr/>		
Excess of Receipts over Disbursements	\$ 732.81	
Cash in State Savings Bank—August 31, 1937	2,037.48	
<hr/>		
Cash in State Savings Bank—August 31, 1938	\$2,770.29	
<hr/>		
Amount set aside for Committee on Present Status of Classical Education made up of receipts not spent during 1937-1938, and \$200.00 appropriated by Association to be carried forward for 1938-1939		
Expenditures	\$ 514.69	
Balance of Cash on Deposit—8/31/38	2,255.60	\$2,770.29
<hr/>		

## ARTICLES ON CLASSICS IN JOURNALS OF EDUCATION

As we have often stated, the function of the *CLASSICAL JOURNAL* is to be of the utmost service to all lovers of the classics. In so serving we do not forget that the largest single group of our readers consists of teachers—teachers who, we think, would like to know from time to time what the journals of education are publishing about the classics, and yet have little opportunity for getting that information. To fill this need Professor Clyde Murley, of Northwestern University, has very generously agreed to furnish periodically such a survey, and we present with pleasure the first instalment in this issue (pp. 166–170). Subsequent surveys will be prepared and presented in a somewhat different way, but however presented, we should very deeply appreciate the co-operation of our readers if they would tell us frankly what they think of the idea.

E. T.

## ARE THE LATIN CONJUGATIONS REAL OR IMAGINARY?

---

By J. N. BROWN  
State Teachers College, Denton, Texas

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Si moram quaeris sparge milium et collige.

The first-year books seem to agree on the conjugation method of teaching the Latin verb, and it is to be assumed that most teachers follow this method. It has the advantage of being standardized through continued usage,<sup>1</sup> and the terminology and procedure are the common property of all. I believe, however, that a few experiments along the lines suggested in a former article<sup>2</sup> will convince the teachers of Latin that our method of presenting the verb will bear looking into, and that it will be of value to us who teach to ask whether we teach the verb as we do because it is reasonable, or because it is traditional.

In the first place, the conjugation method insists upon keeping the idea of the four separate conjugations in the foreground and this produces confusion by excessive repetition, and creates bewilderment in the learner's mind at the very time when the early steps should be simple and clear. Still we persist in lugging in the four-conjugation idea whether there is reason for doing so or not—unless, of course, we consider traditional procedure a sufficient reason.

<sup>1</sup> Varro (116–28 B.C.) is said to have been the first to “busy himself” with the conjugation idea, giving the verb three conjugations. Sacerdos (3rd century A.D.) suggested a fourth, and Priscian (6th century A.D.) either adopted or modified this arrangement, which was as it stands today (Keil, *Grammatici Latini*, VI, 433–435). Cf. Ernout, *Historische Formenlehre des Lateinischen*, German edition,<sup>2</sup> (Meltzer, Heidelberg, 1920), p. 89.

<sup>2</sup> “Overworking the Four Conjugations in Teaching the Latin Verb,” J. N. Brown, *Virginia Journal of Education*, September, 1917.

In the second place, the conjugation method insists upon the presentation of model verbs, presumably for memorizing, whereby the number of forms is further multiplied beyond any reasonable limit, and the student is kept so busy observing conjugation formulas that he doesn't have much time left for the purpose of getting simply and directly what the verb really means; his time and attention are considerably divided, with entirely too great a share going to the conjugations.

As a matter of fact, the Latin verb is an excellent example of language engineering, for which the Roman does not get the credit he deserves. In our method of teaching the verb, we misrepresent his ability to express verb ideas in a short, simple, and direct way, and if one were to set about to form a language, he could not easily create one in most respects more simple and efficient.

With this mechanically accurate method of conveying ideas before us, it seems rather unscientific to approach the meanings through a jumble of so-called conjugations, through a detour of tradition in a long memorizing process, when we might follow the simple direct route by which a verb tells its story. In other words, the Latin verb is far more logically and scientifically organized than is shown by the way we teach it. The traditional rote-conjugation method is unnecessarily complicated, gives the student a wrong impression of the language and too little facility in its use, and thereby tends to lessen his interest and to rob the study of one of its chief appeals and one of its best characteristics—logical simplicity.

It is, however, not only a matter of giving the student a greater respect for Latin and of improving our teaching method so as to achieve economy of effort on the part of the teacher, and to save the student valuable time and effort for other phases of the study, but it is also a matter of doing something in the best way. We believe that the study of Latin develops scientific thinking, and that we should not be too busy at any time to ask what is the best thing to teach and how is the best way to do it. It is a reasonable question, and one which any good workman should not hesitate to ask in any language.

Each part of the verb has its own story to tell—an idea simply

conceived and directly expressed; each element has a distinct purpose, but this purpose is not helped by giving too much publicity to the very vague family relationship of conjugations whose only distinction seems to be that some verb stems happened to end in a slightly different vowel, and whose meaning is not affected in any way whatsoever, whether it be of the first, third, or thirtieth conjugation, where even mention of conjugation, or place in any artificial line-up of forms is of no more importance than the buttons on a soldier's uniform!

The stem of a verb tells once what a verb means, but it gets written down more than a hundred and twenty times in one conjugation, which is entirely too much publicity for the amount of work it does. Although you can teach all the "person" elements in a verb in ten minutes by the clock, it has somehow pleased us to parade them again through every tense, number, and mood in every so-called conjugation without adding one iota to the meaning of any of them. The tense sign *-ba-* can be taught once for all in the first few minutes of the first recitation so well that a student could translate that meaning "was doing" in any verb in the Latin language, and he could be taught so well in these first few minutes that tiresome repetition would be unnecessary, but we apparently get some satisfaction out of standing it up with all its kin and near-kin in a meaningless and unnecessary conjugation scheme which is nothing more than an empty parade. It had one story to tell, one idea to give, and any unscientific repetition or multiplication of forms made in the name of the imperfect in four, or even in one<sup>3</sup> conjugation, which does not operate immediately to mean something, is bad teaching, and does not represent the effectiveness and directness of the Latin verb as it really is.

With the individual elements of a verb meaning so much, and the conjugation to which they may or may not belong meaning so little, it seems a pity to take so much of a student's time and effort to unscramble the jumble of forms he is asked to memorize in conjugation systems, when a little different process in the be-

<sup>3</sup> In the article cited in note 2 I suggested that we reduce the verb to one conjugation instead of four.

ginning would put him in possession of the actual meaning of each part of the verb without overloading him with meaningless alignments of forms.

The efficiency of the Latin verb is illustrated in many ways, but a few examples will be sufficient for the present discussion. In the form *detur* the *d* tells us that the word means 'give'; the *-e-* that the tense is present, and that it is subjunctive; the *-t* tells us that the subject is something corresponding to our English 'he', or 'it,' singular, and the *r* that the verb is passive—six different ideas in a word of five letters, with one letter left over with nothing to do except to make it easier to pronounce.

By inserting the letters *-ba-* into any verb of whatever conjugation, the imperfect, or 'was doing' idea is given, as we have just said, while in the conjugations it is printed forty-eight times, incidentally being exactly forty-seven times more than is necessary or desirable, and every time we repeat it, surely we must assume that some added meaning of value is conveyed. On the contrary, when the *-ba-* idea is given once, its work is done, and a student could actually read the meaning of any imperfect in the language if he were taught the meaning right the first, last, and only time, provided of course, that you do not obscure its real purpose by beclouding it with idle gossip about conjugations.

Similarly, the *-era-* of the pluperfect is a conjugationless single, simple form expressing a single idea, and it performs its function admirably if it is given a chance, but it is not effective enough if it must be lined up forty-eight times just to say one simple thing; just to add the 'had done' idea to a word which had only one meaning to begin with, and to which not a single necessary or valuable idea is contributed by placing it in the conjugation line-up. This, too, should be taught right, once, and only once.

These are merely examples to show what must be done in order to get away from the conjugation tradition. It is not very easy to do. It seems so natural to follow the conjugation route in thinking of the verb, that we do not stop to reflect that it must have been rather bad for the Romans trying to learn their language before Varro made the observation about the three conjugations and it

seems a pity that the language had to manage to get along until the third and sixth centuries when Sacerdos and Priscian finally arranged it so it could be understood!

Of course it is true that some verbs end in *-a*, some in *-e*, and some in *-i*, but this fact must not have seemed more important to the people who used the language than the fact that some words *begin* with *-d*, and others with *-t*, which is important enough to one studying the language data embodied in Grimm's Law, but not important in the same way for a person who is teaching students the actual, practical use of the language after the Romans made it a Roman instrument for expressing Roman ideas.

It is not important to remember how the stems end or begin, but if the Roman used a particular form so meticulously that he could be said to have used it on purpose to convey some conscious difference in time or feeling, such as for instance, the subjunctive, then what he says, and in what manner he says it become important. We are interested, therefore, as we undertake to teach the Latin language, in knowing how the Roman used the forms which had come to him from his Indo-European ancestors, with what careful accuracy he unified most of the forms, however varied they may have been when he received them; we are interested in teaching only the effective portions of the language as it must have appeared to him. The very fact that they were so long in observing the conjugation differences even though they are more or less imaginary, shows that there was no great importance attached to them. It is well that the schoolmen did not get to interfere with the language until it was engineered into a more uniform shape than it had possessed in its earlier state.<sup>4</sup>

The key to the structure and intent of the Latin verb seems to me to lie, not in the conjugation scheme at all, but in the careful discernment on the part of the teacher of the three fundamental elements, which, although they are formed together, and because of their English equivalents, must be taught somewhat separately, in order to unlock most easily the meaning of the verb and to make it easy for the student to understand. These elements are: the

<sup>4</sup> See for example, Lindsay, *Latin Language*: Oxford, (1894), p. 526, "These endings had been 'levelled' to *t* in Latin before the second century B.C."

stem, or meaning-element, which, as we have shown above, does little more than to give the meaning of the word; the person-element, which gives, in much simpler form, the equivalents of our English first, second, and third persons; and the sign-element, which, more than the others, is varied to effect changes in time or mood, and which, because of its elastic nature, requires most of the teacher's skill and attention.

We might even go further and say that the person- and stem-elements are 'fixed' elements, and the sign-element a variable element. For instance, the persons are fixed and unified as to their individual and personal significance; that is, what they say in one place, they say in another, and are only slightly varied to express the passive idea by the addition of the letter *r* in three tenses. The '-t' that means 'he' in the present, means the same thing whenever and wherever found, and the repetition of it to the number of eighty times only serves to "dull the edge of its authority." The stems are more or less fixed in their application and tell little more than what the word means, as noted above. About the only variation found in the stems is in the time, and this is not differentiated by any conjugation formula that can be followed.<sup>5</sup>

It is just this fact that there are so many fixed elements in the verb that enables us to teach and learn it more easily than by memorizing it. For instance, because the persons do not vary for tense or mood, they may all be taught effectively in the first ten minutes of the first recitation by placing them on the board in scattered order, and giving a few minutes drill on them as persons and not as "endings." The word "ending" belongs to the memorizing scheme, and is not to be used; there is no more reason for calling them endings than there is for calling the stems "beginnings," or the sign-elements "middlings."

The stems may very conveniently be handled according to the

<sup>5</sup> Cf. Ernout, *op. cit.*, 89: "Besonders für das Perfekt ist sie ganz unangemessen, da dessen Bildung von der des Stammvokals vollkommen unabhängig ist. Beispielsweise kann ein Verbum auf *a* ein Perfekt auf *-vi* haben (*amavi*), aber ebensogut auch auf *-ui* (*sonui*) oder eine reduplizierte Bildung (*steti*). Desgleichen zeigen umgekehrt Verben mit verschiedenem Stamm nicht selten gleiche Perfekta, so *auxi* und *iunxi* von *augeo* und *iungo*, *laccessivi* und *audivi* von *laccio* und *audio* usw."

English form, which, of course, has several teaching advantages. There are three and only three stems from which the entire verb is made. The giving of the first person in the principal parts is again, part of the memorizing scheme, and is hardly necessary. The three actual stems should perhaps be given instead of the *-o*, *-are*, *-avi*, *-atus* formula, though I must admit there is something rather familiar about the principal parts as we have them, and it may be that the sing-song formula helps to fix them in the mind. However, there is no need to give more forms than we use, and giving just the needed stems, doubtless will help to get the stem-, sign-, person-, (or case-) idea fixed in the mind from the start.

The stems given should be *da-ded-dat-*; give, gave, given; *vide-vid-vis-*; see, saw, seen; *tange-tetig-tact-*; touch, touched, touched. It is well to give even in the first lesson, on the board, of course, some words which have different stem vowel endings, if for no other reason, so the student can learn to look at them without conjugational emotion. It is true that for the sake of the future in *-ē-* in the so-called third and fourth types of "conjugation," we might hold out the old third and fourth until later, but even that might be taught with *-bi-* for verbs ending in short *e* and *i*. Incidentally, the two-type future is about the only division with a real difference, as there are really two conjugations in the future; this development of the stem idea, however, is merely a detail which must be regulated by the skill and judgment of the teacher. Personally, I prefer to teach in the first lesson, the idea of the three persons, two or three stems, the future in *-bi-*, and the imperfect, leaving the perfects and passives for the second and third lessons, or even a little later; but the point I am insisting on here is that whatever the speed in progress, we should be committed to the real and effective elements of the verb, and not scatter our attention over useless conjugation formulas.

The third, or sign element, is the most interesting, and one of the easiest "keys" to the meaning of the verb. It is hard to imagine any difficulty in teaching that *-ba-* means 'was doing' once so that it will never have to be taught again. The same is true of the other signs, and since the sign-element is so much more varied than the stem-, and person-case-elements, it will be well to give some gen-

eral facts or rules which I have found to be more or less fundamental:

1. First find out the things which are true throughout the whole verb, then hold the student to them until they become true to him, and focus his attention on the fundamental elemental idea and not on the conjugations.

2. Leave the stem vowel on the stem where it belongs. This is perhaps the most important point of the whole discussion, and it is the point at which the whole conjugation racket started.<sup>6</sup> Make up your mind that the infinitive is *-re*, and not *-are*, in which case you would have four infinitives; let the stem vowels alone until they affect the meaning.<sup>7</sup> The present participle is *-nt-* and not *-ns*, or still worse, *-ans*, etc. The *-s* is only a case ending and should be allowed to perform its duty without undue excitement. The future participle is *-ur-*, active, and *-nd-*, passive; the past participle is *-t-* or *-s-*. The pluperfect is *-era-* only with absolutely no consideration for the fact that there were some six ways of forming the perfect stem, which, by the way, has seemed to grieve the grammarians greatly, because this fact did not follow the conjugation scheme.

The imperfect subjunctive is *-re-* and never *-are*, *-ere-* etc., and the other forms are likewise easy to understand. I find it best to have students memorize the perfect *-i*, *-isti*, *-it*, etc., with no suggestion whatever about the variations in the perfect stems, as related to the conjugation idea.

3. Avoid too much grammar terminology. In the verb as given above, there is very little room for synopses, or other artificial divisions of the verb. These too, belong to the memorizing process. Make all the words mean something or else do not use them.

4. See that the fundamental idea of each element is firmly fixed in the mind of both teacher and student from the beginning, and insist upon the distinctions until the student senses their separate functions.

<sup>6</sup> Cf. Ernout, *op. cit.*, 89: "Varro divided the verbs into three conjugations on the basis of the vowel of the ending of the second person indicative present: *meo meas, neo nes, ruo ruis*, etc."

<sup>7</sup> Viz., in the present subjunctive and in the future indicative in *-z-* as noted above.

5. Do not have students memorize or use at all a model verb if all the forms are given as in a "conjugation."

6. Do not call too much attention to slight variations; stick to the principles and the variations will take care of themselves. The future in *-bu-* instead of *-bi-* is easy to translate, and there is no future in *-bo*; it should be given as *-b-o*, or still better, as *-b(i)-o*, maintaining the person-tense distinction.

7. In order to make the method a success—I may add, even a pleasure—the teacher must be committed to its principles from the beginning, and avoid a return to the conjugation habit. It is easy to know exactly when a student begins to get his form from the printed paradigms by the weakening of his confidence and accuracy. In fact, I have found it more desirable to disregard the printed verb entirely and depend solely on the blackboard in class for the verb. In this way, by careful selection of data, you can present the whole verb far more quickly and effectively than you can ever do by the conjugation method.

Finally, I should say by way of explanation that I have been teaching first-year Latin in connection with my college teaching for many years, and what I have to say here grows out of that experience. The plan I am offering, therefore, is not offered as a trick method, nor a short cut to something which deep down we feel might be taught in the good old way if only we had a little more energy, but it is a proposition born of practical experience, to quit a clumsy way of doing something, for one which is simple and sensible.

## PLINY THE YOUNGER, CONFORMIST<sup>1</sup>

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The *Letters* of Pliny the Younger have always been justly popular in college courses in Latin and in recent years have been enjoying a wider vogue in secondary schools, a trend clearly apparent in new-type textbooks,<sup>2</sup> and certainly justifiable in view of the eminent suitability of the *Letters*, particularly for the third year.<sup>3</sup> Appreciation of the *Letters*, both in colleges and in secondary schools, will assuredly be enriched if the personality of Pliny can be somewhat more sharply delineated. Intelligent grasp of social conditions of the period will be facilitated, too, if evidence can be advanced to establish Pliny as representative of his period or at least as mirroring the social stratum in which he moved.

In the hope of clarifying certain aspects of Pliny's character and in particular of finding the central or unifying factor of his personality that gives meaning to individual traits<sup>4</sup> the writer has made a methodical study of the varied and sometimes difficult evidence presented by Pliny's *Letters*. The *Panegyric* has been excluded from this study, partly because it contains only meagre references to activities of Pliny, but chiefly because the attitudes

<sup>1</sup> Based on a paper read at the twenty-ninth annual meeting of the Classical Association of New England at Brown University, Providence, R.I., April 6, 1934.

<sup>2</sup> Cf. abstract of thesis entitled "Pliny's Letters as Secondary Latin," by Dorothy Bowmer, University of Pittsburgh Bulletin, Vol. xxx, No. 2, Nov. 15, 1933.

<sup>3</sup> Cf. *Ibid.*

<sup>4</sup> Cf. Eduard Spranger, *Types of Men*, authorized translation of the fifth German edition by P. J. W. Pigors, Halle (1928), 380: "Let us assume that the historian's primary aim is to find the central aspect of Socrates. He seeks in his essence his character, that fixed point of unity by means of which the manifoldness of Socrates' life expression may be understood, disregarding, of course, the purely external aspect of fate which cannot be deduced from character but nevertheless elicits his specific reaction."

expressed by Pliny are so much distorted by the laudatory intent of the oration that they cannot offer trustworthy evidence on character traits. Even the *Letters* themselves must be handled with circumspection, since they were written for publication and do not represent a complete unfolding of the writer's feelings. Actions or attitudes assumed by Pliny to be unflattering were sure to be suppressed, or at least they were certain to be so modified, colored, or interpreted that they revealed Pliny in the best light possible. The correspondence with Trajan, while not written for publication, is so tinged with Pliny's deference to the emperor's known or assumed opinions that considerable allowance must be made for attitudes and opinions which are not Pliny's but Trajan's.

The difficulty of sound interpretation of such data was fully recognized, but a record was made of all acts, opinions, and attitudes appearing in the *Letters*, and gradually a considerable number of specific traits emerged with reassuring distinctness. These traits were then classified into groups under more basic tendencies, and the latter were studied to determine the presence of a common denominator. Occasional acts and attitudes which in isolation were susceptible of varied interpretations now yielded to deductive considerations and fitted neatly into the general picture. In some instances certain basic tendencies were so clearly indicated by accumulated evidence that initial concepts of minor traits had to be somewhat modified.

Prevalent conceptions of Pliny's personality may or may not be sound, but deductive inferences from these may properly be considered before turning to inductive conclusions arising from details in the *Letters*.

Pliny is generally regarded as a person of culture and refinement, but, above all, as an innate gentleman. A gentleman has other traits that are perhaps more admirable but he is certainly conspicuous for his good manners. His observance of accepted social practices is so habitual as to be almost automatic. His good breeding is manifest in his familiarity with correct social behavior and his consistent adherence to it. He shuns striking mannerisms and eccentricities of conduct almost with abhorrence. The careful ob-

servance of accepted social usage in Pliny stamps him definitely as a conformist in the social field. In other spheres of life, of course, this tendency may be less marked, and in the social field itself there are inevitably traits of a more individualized nature which cannot validly be inferred from the datum that the person in question is a gentleman. This at least is true, that a person whom we call a gentleman is a social conformist, whether or not he manifests inherent courtesy in addition to observance of the accepted forms of courtesy, and Pliny must be so considered if we accept him as a gentleman. It remains to be seen whether this tendency here deductively inferred is confirmed by the evidence of the *Letters*, and whether it constitutes a sort of motif running through the pattern of Pliny's personality and in a sense giving meaning to individual mental acts.

In order to evaluate our evidence systematically, we shall consider Pliny's tendencies in various departments of life, specifically, in his literary, public, and social activity, observing in each field the manifestation of special traits and implied basic tendencies.

In all his varied literary activity Pliny was most attentive to the suggestions of others. He was constantly exchanging manuscripts with others for mutual criticism before and even after publication. His systematic use of the recitation as a proving ground is noteworthy. He says specifically that he recited so that his attention might be called to things that had escaped his notice.<sup>5</sup> When he proposed publishing an oration he had delivered, he first revised it carefully, then read it aloud to two or three friends. Having revised it further on the basis of their comments, he submitted it to others to annotate. Such of their annotations as seemed unjustified he discussed judicially with one or two other friends. Finally he read the oration to a considerable group, with sharp attention to individual reactions, and revised it with the most discriminating care.<sup>6</sup> He expresses the keenest concern for information thus gleaned from a selected audience<sup>7</sup> and considers the natural timidity inspired by public reading as the sharpest

<sup>5</sup> *Epist.* vii, 17, 1. In subsequent references to the *Epistulae* the reference will be given without repeating the name of the work.

<sup>6</sup> vii, 17, 7.

<sup>7</sup> v, 5, 1; v, 12, 1; vii, 17, 13.

incentive to zealous effort and rigorous self-criticism. During his reading Pliny was acutely alert to audience reactions. He noted changes of expression, the flash of an eye, slight movements of the head, low murmurs, and even silence, and kept these vividly in mind when he revised his manuscript.<sup>8</sup> Although he avers that his earnest desire is for approval of the final published version rather than of his recital,<sup>9</sup> it is clear that nothing influenced him more in his methodical editing than the collective reactions of a carefully selected group of friendly critics. He was immoderately swayed by their approval or disapproval and displayed no confidence in his own independent judgment, looking rather to the applause of auditors as the ultimate test of worth. This friendly interchange of manuscripts for criticism and the use of the recital as laboratory were a regular practice of the period, but Pliny's addiction to it was notable even in his own period. Few writers of note have ever relied so much upon the judgment of friendly critics as the acid test of their worth or have been so manifestly disposed to make their work conform to public taste.

Pliny exhibits and frankly admits a marked imitative tendency. For example, he sent to Arrianus a copy of a controversial speech aping the manner of Demosthenes and Calvus and lightened by flowery bits of rhetoric such as Cicero indulged in.<sup>10</sup> In reply to friendly criticism of some erotic verses he wrote as unsuited to his dignity, he cites an impressive list of precursors, observing that he trusts he may be allowed to err, so long as he errs in company with those whom it is praiseworthy to imitate not only in their serious compositions but also in their amatory verses.<sup>11</sup> His justification obviously depends upon his avowed imitation of recognized writers, not merely in the particular fields in which they won distinction, but in all their fields of effort and diversion. He admired Cicero; therefore he should imitate even Cicero's abortive poetic efforts. He compliments Arrius Antoninus by depreciating his own imitations of his poems and lauds the poems as being so excellent that he cannot match them.<sup>12</sup> In a letter to Fuscus he commends translation as a useful exercise, declaring that by imita-

<sup>8</sup> v, 3, 9.<sup>9</sup> vii, 17, 7.<sup>10</sup> i, 2.<sup>11</sup> v, 3, 1-7.<sup>12</sup> v, 15.

tion of masterpieces some facility in style is acquired. He strongly recommends reading a literary masterpiece only carefully enough to recall the subject and the general line of development, then composing something on the same topic and comparing it with the original. He suggests the occasional selection of famous passages for emulation.<sup>13</sup> His speech on the avenging of Helvidius was an admitted imitation of the oration of Demosthenes against Midias, which he actually had before him while composing.<sup>14</sup> Whatever originality of style Pliny has is the result of conscious blending of elements borrowed from accepted models. Its specious spontaneity is the result of methodical revision, its excellence the outcome of selective imitation. Conformity with popular writers and masterpieces of the past is the force that shapes his style, and, far from striving for originality, he aimed at a style based directly and admittedly on earlier models.

His praise of the style of other writers only reflects his own technique. He lauds Pompeius Saturninus for his *verba antiqua*, ranks him as the equal of any of the ancients, commends his studied imitations of Catullus and Calvus, and compliments him on having a wife whose letters seem like Terence and Plautus in prose.<sup>15</sup> *Quam antiqua*, he says of the Greek epigrams of Arrius Antoninus, and declares he imagined he was reading Callimachus or Herodas.<sup>16</sup> He extols Passennus Paulus because *in litteris veteres aemulatur, exprimit, reddit, Propertium in primis* and approves his frank imitations of the lyrics of Horace.<sup>17</sup> His praise of other writers tends to be proportional to the effectiveness with which they imitate his old favorites. Even in his orations, through which he won his highest distinction among his contemporaries, he was inclined to defend his prolixity and stylistic mannerisms more by appeal to precedent than on the ground of maximum effectiveness.<sup>18</sup> To him the supreme literary achievement was to equal or surpass the ancients in their own style and milieu.

When Pliny's comments upon his own and others' works do not deal with imitative qualities, they nearly always treat of form and style. Having heard Augurinus recite a number of brief poems, one of them in praise of Pliny himself, he wrote enthusiastically to

<sup>13</sup> VII, 9.<sup>14</sup> VII, 30.<sup>15</sup> I, 16.<sup>16</sup> IV, 3, 4.<sup>17</sup> IX, 22.<sup>18</sup> I, 20.

Pompeius Falco, using such terms as *tenuiter*, *sublimiter*, *venuste*, *tenere*, *dulciter*, *cum bile*, *nihil absolutius scriptum*, *quam acuta*, *quam apta*, *quam expressa*.<sup>19</sup> His unqualified admiration was focused upon two aspects, the skill of Augurinus in poetic composition and the delightful qualities of his style. Such exclusive attention to stylistic features may be justifiable when dealing with light poetry, but when Pliny describes the unfinished histories of Fannius as *subtiles et diligentes et Latinos atque inter sermonem historiamque medios* and makes no reference to their historical accuracy or validity,<sup>20</sup> we perceive definite symptoms of a keen interest in style as the most important element in literature. Having been repeatedly urged to write a history himself, he professed a becoming modesty, averred a strong interest in such a project as the surest road to literary immortality, and cited his adoptive father as a precedent for the undertaking.<sup>21</sup> He mentions no special qualifications for writing history aside from his general skill as a writer. Acknowledging his popular eminence in the field of oratory, he methodically draws distinctions between oratory and history in order to demonstrate the difficulties confronting a writer of orations; but he confines himself to discussion of style, diction, structure, rhythm, and subject-matter. History seemed to him only another form of literary composition, for which technical skill in writing was the major requisite, and nowhere does he give us reason to believe that he had any conception of history as an accurate record of events or a sound evaluation of individuals and movements. This attitude toward history as a form of literature is common in varying degrees to all the ancient historians, but in none is it so pronounced as in Pliny, who never wrote a history.

Fully as noteworthy are Pliny's comments upon his plea for Accia Variola before the centumviral court.<sup>22</sup> After sketching the stirring circumstances of the trial, he describes his speech entirely in terms of form, structure, style, and emotional coloring. He regarded the oration as a notable literary achievement, which fortune had graced with a dramatic setting. He was but little concerned with its effectiveness as a legal plea. This characteristic appears with equal clarity in his reply to criticisms of Lupercus,

<sup>19</sup> IV, 27.<sup>20</sup> V, 5, 3.<sup>21</sup> V, 8.<sup>22</sup> VI, 33.

who had singled out certain qualities of his style and characterized them as *tumida*, *improba*, and *nimia*. Pliny defends himself vigorously, but devotes himself exclusively to style and ignores all other aspects. After preliminary observations on the proper attributes of an orator, he turns to stylistic minutiae, weighing with nice discrimination the propriety of various expressions he has used, citing similar *tours de force* from Homer and Demosthenes, and declaring that Lupercus should have judged these in their proper setting.<sup>23</sup>

This absorption in style and expression is typical of a person naturally formal and externalistic. It implies a tendency to conform, since it indicates a strong preference for correct and accepted form and manner of expression as opposed to originality and genuine spontaneity. Every extravagance of figure or eccentricity of style is justified by appeal to precedent or public approval. The author's technique is evolved from study and imitation of approved models and is motivated by a desire to win acclaim by emulation of these models. The whole artistic urge and literary expression is dominated by a desire to conform, and approval is considered the acid test of literary value.

In his public life Pliny was a scrupulous, conscientious official, exhibiting a strong sense of duty and propriety. In a letter to Attius Clemens he complains of the demands which irksome, tedious details of office make on his time,<sup>24</sup> but it is clear that he attended to these details faithfully. In a letter to Caninius he says he is distressed because he cannot break away from the ties of official duties and enjoy his friends' sequestered pleasures, but confesses that the strength of these ties is too much for him.<sup>25</sup> An imperative sense of duty apparently held him to the performance of assigned functions. We are, in fact, forced to this conclusion unless we choose to regard his expressed wish to seek the pleasures of the countryside as merely a pleasant fiction. Pliny was dominated by a desire to do what was expected of him in the line of duty; he conformed, one might say, to the expectations of his superiors.

Pliny not only performed the duties of his various offices faith-

<sup>23</sup> IX, 26.

<sup>24</sup> I, 10, 9-10.

<sup>25</sup> II, 8.

fully, but he also observed all the proprieties associated with them and expected the same observance in others. When he became tribune, he gave up his legal practice for the duration of the office, displaying a delicate sensibility for the attributes of a time-honored magistracy which had in his day become only a specious honor devoid of real authority.<sup>26</sup> In a letter to Maximus he professes a strong distaste for the impudent declaiming of young upstarts fresh from the schools, who shatter all restraints of respect and decorum and storm the courts without even being properly introduced.<sup>27</sup> It was their lack of regard for the proprieties that most seriously offended him. His comments upon the change from open to secret balloting in the senate in the case of magisterial elections are concerned entirely with the clamorous disorder, unseemly confusion, and utter lack of regard for decorum appropriate to so august a body that characterized the previous system. He has nothing to say regarding the vicious political aspects of that system, but concerns himself entirely with the proprieties. In his evaluation of the newly adopted secret ballot<sup>28</sup> he seems primarily alarmed over the possibility of *impudentia* and lack of regard for *honestas*. He does not seem to have been thinking of dishonesty and fraud but of flippancies such as the writing in of the name of "Mae West" on several ballots in a Massachusetts town election. This inference is confirmed by a later letter recording the indignation of the senate when several ballots were discovered bearing witticisms and obscenities and one with the names of supporters substituted for those of the candidates. Pliny was highly incensed and even invoked the intervention of deity to cope with this unbridled insolence.<sup>29</sup> One cannot fail to note his grave concern over deviations from accepted form and usage as compared with his lack of interest in more vital aspects.

Equally characteristic of his public life was his cautious avoidance of offense to those in high authority, particularly to the emperor. One must regard with some skepticism his account of the peril he ran in befriending the philosopher Artemidorus under Domitian.<sup>30</sup> His service to his friend consisted solely in visiting

<sup>26</sup> I, 23.<sup>27</sup> II, 14, 2-4.<sup>28</sup> III, 20.<sup>29</sup> IV, 25.<sup>30</sup> III, 11, 1-3.

him and giving him money to discharge personal debts. It is probable that Pliny, conscious of his innate timidity, exaggerated or even invented the danger to which he claims he exposed himself, hoping thereby to disprove a well grounded popular reputation for what he might euphemistically term caution.<sup>31</sup> Pliny's elation over his dexterous evasion of an embarrassing question doggedly put by Regulus reveals something more like the real man. A positive answer would either have jeopardized his case or exposed him to a possible charge of treason. A resolute man might have given a positive reply or would in any case have been somewhat ashamed of being forced to resort to an evasion. Pliny adroitly eluded the entire dilemma and was jubilant over his success.<sup>32</sup> It is difficult to believe that the supple dexterity he showed in evading so dangerous a snare was not an especial sort of skill resulting from long practice. It is true that his conduct of certain important legal cases seems to have been resolute and fearless, but in these one perceives suggestions of vigorous public support and approval, which detract from the impression of individual courage. It is hard to find any certain instance of resoluteness, and Pliny could never be accused of audacity. On the other hand, it is almost as difficult to find an instance of actual timidity, but we should expect this to be so, since Pliny would not be likely to record such episodes in his published correspondence. The significant factor is the paucity of episodes indicating rugged resoluteness and some fairly obvious attempts to color certain episodes so as to suggest that quality.

In Pliny's public activity there was, moreover, a characteristic indecisiveness. He was averse to making his own decisions. He averred that Corellius had paid him a supreme compliment in declaring that Pliny did nothing that was not in accordance with his advice.<sup>33</sup> Having been urgently requested by Baetican deputies to act as counsel for them, he at first excused himself because of pressure of official duties, then yielded to the petition of the senate. Writing to Caecilius Macrinus later, Pliny earnestly asked him his judgment of the matter, seeking approval even after the fact.<sup>34</sup>

<sup>31</sup> Cf. W. M. L. Hutchinson, *The Letters of Pliny*, "Loeb Classical Library" (1927), vol. I, introd., p. xii for a similar conclusion. <sup>32</sup> I, 5. <sup>33</sup> IV, 17, 9. <sup>34</sup> III, 4.

After the rather perplexing trial of the freedmen of Africanus Dexter for his murder he wrote in great detail to Aristo, asking his expert opinion on his course of action during the trial.<sup>35</sup> In his business dealings, too, he was prone to seek advice. He consulted Calvisius Rufus, for instance, concerning the purchase of an adjoining estate, explaining the circumstances in considerable detail.<sup>36</sup>

It is in his correspondence with Trajan, however, that this trait appears most distinctly. Dispatched to Bithynia with definite instructions and ample authority, he repeatedly postponed his decision in matters both important and unimportant until he had communicated with the emperor. He consulted Trajan as to whether prisoners should be guarded by public slaves or by soldiers;<sup>37</sup> he sought his advice in the matter of the erection of a new bath by the Prusenses<sup>38</sup> and concerning the validity of expired passports.<sup>39</sup> He even inquired about the organization of a company of fire fighters,<sup>40</sup> despite his probably explicit knowledge of Trajan's hostility to such organizations. Trajan's reply to the latter question, while suave, was a trifle sharp.<sup>41</sup> Pliny at times strained his patience. He wrote, for instance, that he had been uncertain for a long time what he should do concerning certain abuses of the penal system.<sup>42</sup> Trajan in reply rather curtly observed that Pliny had been sent to Bithynia for the specific purpose of correcting such abuses.<sup>43</sup> The questions of a theatre and a gymnasium at Nicaea and a bath at Claudiopoli<sup>44</sup> were promptly referred back to Pliny by Trajan.<sup>45</sup> Pliny was clearly most distrustful of his own judgment and loath to make decisions for himself. He deferred habitually to the opinions of others before taking a decisive step and sought their approval even after he had acted.<sup>46</sup>

In the social sphere our evidence is rather scanty. We know that Pliny fulfilled the irksome social obligations incumbent on one in his station, regarding them as an unavoidable duty. On one occasion he rather good-humoredly rebuked a friend for failing to

<sup>35</sup> VIII, 14.<sup>36</sup> III, 19.<sup>37</sup> X, 19.<sup>38</sup> X, 23.<sup>39</sup> X, 45.<sup>40</sup> X, 33.<sup>41</sup> X, 34.<sup>42</sup> X, 31.<sup>43</sup> X, 32.<sup>44</sup> X, 39.<sup>45</sup> X, 40.<sup>46</sup> Cf. J. W. MacKail, *Latin Literature*, Charles Scribner's Sons, New York (1904), 225.

keep a dinner engagement.<sup>47</sup> Recitations attract far more comment from him than other social functions. He himself almost never failed to accord to another the courtesy of his presence when invited,<sup>48</sup> and he singles out for special opprobrium instances of boorishness at recitals. He stigmatizes with some pique the behavior of two or three auditors who sat stolid and expressionless through an entire reading, declaring it a grave affront to their host. Good manners dictated a certain display of enthusiasm, Pliny maintains, whatever the talent of the reader.<sup>49</sup> One is led to wonder why he attached so much importance to the reactions of a selected group of well-bred gentlemen in revising his compositions. Pliny elsewhere complains to *Sosius Senecio* that most of those who come to a recitation sit outside the hall and pass the time in telling stories, occasionally calling for a report on the reader's progress. When the reading is nearly done, they straggle leisurely into the hall, linger briefly, and depart, some stealthily and as if on important business, and others with complete nonchalance.<sup>50</sup> Pliny evidently believed that good form called for continuous and enthusiastic attention to readers, and there seems to be little doubt that this was his own practice. There is every indication that he set great store by social correctness. His manners were polished and refined, but based on strict conformity with accepted social practices.

It is noteworthy that Pliny professed an ardent desire to enjoy in his old age a regular, quiet life. He declared that there was no person whom he would rather take as a model than *Spurinna*, whose daily life was methodical, moderate, and serene.<sup>51</sup> This desire, if genuine, indicates a deep-seated urge to escape the confusion and responsibilities of his busy life.

Briefly reviewing our evidence, we find that in the social sphere Pliny must be accepted as essentially a conformist, unless the very fact of his being a gentleman is questioned. We find this assumption amply substantiated by his conduct and expressed attitudes in this sphere. He observed and advocated good form. In the literary field we perceive extreme sensitiveness to the opinions and

<sup>47</sup> I, 15.

<sup>48</sup> I, 13, 5.

<sup>49</sup> VI, 17.

<sup>50</sup> I, 13.

<sup>51</sup> III, 1.

reactions of others, marked imitative tendencies, and almost exclusive application to the externalistic features of style and form. In his public life we note conscientiousness and a compelling sense of duty, high regard for the proprieties, a cautious, almost timid reluctance to offend the sensibilities of high authorities, and marked indecision. Underlying all these traits is a basic desire for approval, and this desire finds overt expression in a pronounced tendency to conform.

## MEASURING DIVERSE OBJECTIVES AND ACHIEVEMENT IN LATIN TEACHING\*

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Since the publication of the *General Report of the Classical Investigation*, many new practices have been introduced into the teaching of Latin in the secondary schools. These innovations have aroused among the teachers of classical languages many debates and controversies. One group is reactionary, and its members discount many of the newer practices of teaching Latin. Another group is so busy experimenting with newer practices that, up to the present, none of its members has made a scientific appraisal of the newer instructional practices which they have introduced.

Those teachers who have accepted the recommendations of the Classical Investigation have different objectives of instruction compared with the traditional teaching objectives, which emphasized vocabulary, grammar, syntax, and like elements. The newer practices in the teaching of Latin elevate above all other objectives the ability to read Latin. This reading is called reading Latin as Latin and not as a tedious translation into English.

In the newer Latin teaching, vocabulary and grammar elements evolve normally, naturally, and functionally from the pupil's wide and comprehensive reading, which is two or three times more than that of the conventional instruction. The reading objectives are attained by means of much easy reading material in which the vocabulary load is especially light. The grammatical structure of the sentences is likewise not difficult.

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Miss Eddy reports<sup>1</sup> that very few of the teachers in the schools that she visited are actually employing these newer methods. They are teaching in much the same way as they were taught ten, twenty, thirty, or even forty years ago. The influence of the College Entrance Examination Board makes the typical course, in practice, a college preparatory course of technicalities, although recent developments are toward a more functional approach.

A previous study<sup>2</sup> on the appraisal of newer practices in Latin teaching indicated that in a composite score of a test including reading, vocabulary, and grammar, pupils under new practices surpassed pupils under old methods of instruction. This superiority of achievement, however, may have been attained in one part of the test or in one objective of Latin instruction. How do pupils under new and old methods fare when these objectives are measured separately?

In order to test some of these various objectives, the Coöperative Latin Tests, Form 1933, were administered to equated groups of matched pairs of pupils in the new and old types of schools. Some of the problems about which evidence was gathered are: (1) How much do pupils under the new and old practices achieve in reading? (2) What is the comparative achievement in Latin vocabulary? (3) What is the comparative achievement in grammar knowledge and skill? (4) What differences are observable for each of these objectives after two, four, and six semesters of study under new and old methods? We sometimes hear that the new program in Latin may be suited to pupils of high I.Q. but for pupils of low I.Q. the old-fashioned, formal method is most effective. We have formulated, therefore, a fifth question, namely: Is the new type of Latin instruction as effective, relatively, for pupils of low ability, or I.Q., as for pupils of high I.Q.?

*Equated pupils.*—The teachers of Latin whose classes were tested for this study received equal ratings from their supervisory and administrative officers. Each teacher had taught approxi-

<sup>1</sup> Eddy, Helen M., *Instruction in Foreign Languages* (Bulletin No. 17, National Survey of Secondary Education, Monograph No. 24): Washington, D. C. (1932).

<sup>2</sup> Wrightstone, J. W. "Appraisal of New Practices in Latin Teaching," *School and Society*, XLII (1935), 302-304.

mately ten years in his respective school. The pupils who took the tests were of an equal socio-economic status, and both types of school were equally well equipped for teaching and study purpose.

Before taking the Latin test, the pupils in both types of school were given the Otis Self-Administering Test of Mental Ability, Higher, and the pupils were equated by the matched-pairs technique on the basis of their I.Q., chronological age, sex, and number of semesters of Latin which the pupil had studied. The average, or median, number of semesters of study for the matched pupils

TABLE I.—COMPARISON OF MATCHED-PAIRS OF PUPILS UNDER NEW AND OLD TYPES OF LATIN INSTRUCTION COMPARED FOR READING, VOCABULARY, AND GRAMMAR ACHIEVEMENT

Objectives	Schools	No. of Pupils	Average Scores	Standard Deviation <sup>3</sup>	Difference of Averages	S.E. Diff. <sup>3</sup>	Critical Ratio <sup>3</sup>
READING	New Type	65	43.14	25.45	10.04	4.78	2.10
	Old Type	65	33.10	28.95			
VOCABULARY	New Type	65	46.10	25.95	8.06	4.48	1.80
	Old Type	65	38.04	25.15			
GRAMMAR	New Type	65	30.10	19.15	5.85	3.66	1.57
	Old Type	65	35.95	22.45			
TOTAL TEST	New Type	65	39.40	19.10	4.47	3.73	1.20
	Old Type	65	34.93	23.20			

<sup>3</sup> For those unacquainted with statistical terms, "standard deviation" means that if that particular quantity were first subtracted from, and then added to, the average of a given class, one might assume that approximately two-thirds of the scores in that class would fall between these limits, thus providing a measure of variability from class to class. "Standard error of the difference" of two average scores indicates how reliable, or consistent, one might expect that difference to be for classes instructed under similar conditions. The critical ratio is obtained by dividing the difference of averages by the standard error of the difference. If the ratio is 3 or more, the difference is considered to be reliable and is frequently said to be statistically significant.

in this study was four. The various semesters of study may be summarized as follows: eighteen pupils were completing two semesters; twenty-seven pupils were completing four semesters; and twenty pupils were completing six semesters. This rigid technique of equating the pupils in the new and old types of Latin instruction insured as careful a control of other factors as was possible. The average I.Q. of both groups, for example, was 112.9 and the standard deviation, 9.00. We are able to report the following evidences for new and old types of instruction with regard to tests of the pupils' several abilities in Latin.

In interpreting Table I we see evidence of what occurs in various objectives of Latin instruction under varying types or methods of instruction. The evidence in reading achievement, for example, shows that the new-type schools which stressed this objective are more or less definitely superior in achievement on an objective test to those schools which used the traditional methods of Latin instruction. There is little doubt but that the newer methods in Latin teaching develop those abilities which permit pupils to read Latin with a much higher degree of competency than pupils taught by the old methods. According to Table I pupils in new-type Latin classes achieved an average percentile score of 43.14 in reading compared with an average score of 33.10 for pupils in the old-type Latin classes. The difference of 10.04 points is fairly significant.

In vocabulary the achievement of the new-type Latin classes shows a slight superiority over the vocabulary accomplishment of the old-type Latin classes. The average score in vocabulary for pupils in the new-type classes was 46.10; in old-type classes, 38.04. The difference between the average is 8.06, but with the small number of pupils it is not statistically significant.

In grammar the evidence recorded in Table I shows that the newer schools showed poorer accomplishments than the traditional schools. This is to be expected because the newer schools stress the reading objective and achieve higher powers for that objective. The older schools, on the other hand, stress grammar and syntax, and achieve higher scores for these objectives. The pupils in the new-type classes had an average score in grammar of 30.10 whereas pupils in the old-type classes had an average

score of 35.95. This is a difference of 5.85 in favor of the old-type of instructional practices in Latin. With a larger number of pupils the difference might be fairly significant. It becomes clear, therefore, that the different powers in pupils under the different methods of teaching are definitely developed when the various objectives of teaching are tested separately.

When the total scores of the two groups of pupils are compared in Table I, certain significant differences are hidden in the composite scores. The average percentile scores for the total Latin test are for new type 39.40; for old type 34.93. The difference of 4.47 points is not considered significant from a statistical viewpoint. The facts which the composite total scores hide from view are that the new-type Latin classes achieve better results in reading and that the old-type classes achieve better results in grammar sections of the test. In developing various abilities in pupils each type of Latin instruction has achieved according to its varying emphases. These emphases are: powers in reading for the new-type class; powers in grammatical analysis for the old-type class.

Data were analyzed for a tentative answer to the question: What differences occur at increasing intervals of Latin study between the average scores of matched pairs of pupils under new and

TABLE II.—DIFFERENCES AT INCREASING INTERVALS OF LATIN STUDY BETWEEN THE AVERAGE SCORES OF MATCHED PUPILS UNDER NEW AND OLD METHODS OF INSTRUCTION

Objectives	2 Semesters of Latin Study Number = 18	4 Semesters of Latin Study Number = 27	6 Semesters of Latin Study Number = 20
READING	+11.9 <sup>4</sup>	+3.6	+17.8
VOCABULARY	+24.7	+3.2	- 5.3
GRAMMAR	- 6.4	-7.2	-11.9
TOTAL TEST	+13.5	+4.1	+ 1.7

<sup>4</sup> The sign + indicates the difference favors the new methods, and - indicates the difference favors the old methods.

old types of instruction? Although the number of cases is too small for a reliable analysis, certain probable trends may be discovered for testing with more pupils later. The results are presented in Table II.

On Latin reading achievement the pupils under the new methods of instruction had average percentile scores which exceeded those of pupils under the old method by 11.9 after two semesters, 3.6 after four semesters, and 17.8 after six semesters of Latin study. In vocabulary achievement the new methods were favored at two and four semesters, but had an unfavorable status after six semesters of study. In grammar achievement the older methods had a consistently favorable difference at all semesters of Latin study. In total test scores, however, the differences between the average scores consistently favor the new methods, but they tend to decrease as the semesters of instruction increase.

The only tentative inferences that may be drawn from these data are that Latin teachers who emphasize the reading objective will usually find their pupils at all intervals of study excelling in reading matched pupils taught with an emphasis upon grammar and syntax. On the other hand, these same pupils with the reading approach will achieve less well in grammar than pupils with the syntactical approach emphasized. In vocabulary the newer method would seem to have an advantage for better achievement until the six semester level is reached. As stated previously, these tentative conclusions must be tested with a larger number of pupils at each interval of instruction before their reliability can be established.

The question as to whether the new type of Latin instruction is as effective, relatively, for pupils of low I.Q. as for pupils of high I.Q. has been proposed as an important one in Latin teaching. In order to answer this question thirty pupils in the new type of school whose I.Q.'s ranged from 96 to 110 were matched in pairs with thirty pupils of the same I.Q., chronological age, sex, and semesters of Latin instruction, but who were taught by the old method of Latin instruction. In a like manner twenty-four pupils of high ability in the new-type school whose I.Q.'s ranged from 120 to 133 were matched in pairs with twenty-four pupils of the same I.Q., chronological age, sex, and semesters of Latin instruc-

tion under old-fashioned methods. Then the achievements of the low-ability and high-ability groups in the new type of Latin instruction were separately compared with the achievements of the low-ability and high-ability groups in the old type of Latin instruction. The comparative results are presented in Tables III and IV.

TABLE III.—COMPARATIVE ACHIEVEMENT OF MATCHED PAIRS OF LOW ABILITY PUPILS (96-110 I.Q.) UNDER NEW AND OLD TYPES OF LATIN INSTRUCTION

Objectives	Schools	No. of Pupils	Average Scores	Standard Deviation	Difference of Averages	S.E. Diff.	Critical Ratio
READING	New Type	30	40.35	23.3	7.20	6.42	1.12
	Old Type	30	33.15	26.4			
VOCABULARY	New Type	30	39.35	22.5	10.35	5.71	1.81
	Old Type	30	29.00	21.7			
GRAMMAR	New Type	30	28.65	20.4	.85	5.25	.16
	Old Type	30	29.50	20.3			
TOTAL TEST	New Type	30	32.50	21.3	5.15	5.19	.99
	Old Type	30	27.35	18.9			

In Table III the Latin reading percentile scores of equated pupils of relatively low I.Q. are for new type 40.35 and for old type 33.15. The difference of 7.20 is in favor of new type of Latin instruction. In vocabulary achievement pupils in the new type of school had an average percentile score of 39.35 and the old type, 29.00, or a difference of 10.35 in favor of the new type. In grammar the pupils under the old-type Latin instruction exceeded those in the new type by less than one point. In total score the new-type school had an advantage of 5.15 points.

There is no evidence in Table III to indicate that pupils of low

I.Q. will not profit in Latin instruction by the use of new-type methods and content. In fact, the contrary fact would seem to be indicated in the results—namely, pupils of low I.Q. taught by the old-fashioned method seem to be consistently below the achievement status of new-type pupils in practically all the objectives of instruction.

TABLE IV.—COMPARATIVE ACHIEVEMENT OF MATCHED PAIRS OF HIGH ABILITY PUPILS (120–133 I.Q.) UNDER NEW AND OLD TYPES OF LATIN INSTRUCTION

Objectives	Schools	No. of Pupils	Average Scores	Standard Deviation	Difference of Averages	S.E. Diff.	Critical Ratio
READING	New Type	24	55.10	22.6	23.30	7.06	3.30
	Old Type	24	31.80	26.3			
VOCABULARY	New Type	24	54.90	22.5	11.65	6.18	1.89
	Old Type	24	43.25	20.3			
GRAMMAR	New Type	24	32.85	20.9	9.35	5.98	1.56
	Old Type	24	42.20	20.5			
TOTAL TEST	New Type	24	45.55	23.1	10.85	6.45	1.68
	Old Type	24	34.70	21.6			

In Table IV the Latin reading percentile scores of equated pupils of relatively high I.Q. are for the new type 55.10 and for the old type 31.80. The difference of 23.30 in favor of the new-type instruction is statistically significant. In vocabulary the new-type pupils achieved an average percentile score of 54.90 compared with 43.25 of the old-type pupils. This difference of 11.65 approaches statistical significance. In grammar, however, the old type of instruction has an average percentile score of 42.20 whereas the new type of instruction has an average of 32.85. The difference of 9.35 is in favor of the old type of instruction which favors grammatical

analysis. In the total composite score the new-type school has an advantage of 10.85. With a larger number of cases this difference would probably be statistically significant.

The answer to the question whether the new type of Latin instruction is as effective, relatively, for pupils of low I.Q. as for pupils of high I.Q. may be tentatively stated thus:

For pupils of low I.Q. taught by the new type of program our evidence indicates a decided superiority in the objectives of reading and vocabulary and almost equal status in grammar with the achievement of equated pupils taught by the old-fashioned method. For pupils of high I.Q. taught by the new type of program our evidence indicates a significant superiority in the objectives of reading and vocabulary but an inferior achievement in grammar compared with results of equated pupils under old-fashioned methods and materials of teaching. What tentative evidence we have points to the inference that pupils, whether of low or high I.Q., tend to show superiority in those objectives of Latin instruction which are emphasized by the schools they attend.

In addition to other analyses, a correlational analysis was made between certain factors as depicted in the scores of the Co-operative Latin Tests. Table V shows these correlations:

TABLE V.—INTERCORRELATIONS BETWEEN SCORES ON VARIOUS PARTS OF THE CO-OPERATIVE LATIN TEST AND I.Q.

Correlation between:	Number of Pupils	Coefficient of Correlation
Reading and Total Score	136	.673
Vocabulary and Total Score	136	.771
Grammar and Total Score	136	.694
Reading and I.Q.	136	.137
Vocabulary and I.Q.	136	.307
Grammar and I.Q.	136	.284
Total Score and I.Q.	136	.292
Reading and Grammar	136	.110
Vocabulary and Grammar	136	.464
Reading and Vocabulary	136	.383

In Table V the correlations between the various parts of the test and total test scores all show a tendency to cluster around .70. These indicate that each part of the test contributes somewhat equally in weight to the total score. When we examine reading score correlation with I.Q., we find that it is .14. This functional relationship is so low that we may infer other factors than a normal I.Q. (above 100) are associated with success in reading Latin. Between vocabulary and I.Q. the correlation is .31; and between grammar and I.Q. .28. These parts of the test show a tendency to correlate slightly higher with I.Q. than does the reading score of the Latin test. All of this evidence, however, indicates that within the range of normal and slightly above normal intelligence too much stress ought not to be placed on I.Q. as a determining factor in the achievement of a mastery of Latin. The correlation between reading and grammar is only .11, while the correlation between vocabulary and grammar is .46; and between reading and vocabulary .38. This evidence indicates very clearly that reading and grammar are almost separate factors in the educational process, but that vocabulary and grammar have a much closer relationship. In a like manner, reading and vocabulary also show a higher relationship.

The facts which we have presented lead, it seems to me, to several major conclusions: First, the newer teaching methods in Latin which stress reading as a major aim of instruction allow pupils on tests of Latin reading to achieve better scores than pupils in classes where the grammar objective is stressed. Second, the vocabulary achievement of the old and new types of Latin teaching are not markedly different. Third, in grammar, however, the older-type schools show superiority in pupil achievement when compared with the newer-type schools. The old-fashioned methods emphasize this grammar objective of Latin instruction. Fourth, an analysis of the limited achievement data at various stages of instruction showed that these major conclusions seem to be valid at two, four, or six semesters of study, except for minor deviations. A larger number of pupils must be tested for more reliable data. Fifth, the tentative evidence which we possess supports the inference that matched pupils, whether of low or high I.Q., tend to

show their best achievement in those objectives of instruction which are emphasized by the schools which they attend.

The correlational analysis indicates rather clearly that the different factors in Latin are not highly correlated one with another and that the correlations of the various measured factors with I.Q. are not as important as many persons would have us believe.

These studies have certain implications which should be borne in mind in the construction of tests for college entrance, as well as in tests of general evaluation for guidance in high school curriculum construction. First, there is a definite need to measure each objective, using material similar to that which is employed for instruction in the various schools. Second, there is a need to make further studies of the relationship between achievement in the objectives of reading, vocabulary, and grammar, and to show whether these are interdependent or are more or less separate abilities.

## ARTICLES ON THE CLASSICS IN JOURNALS OF EDUCATION: SELECTED BIBLIOGRAPHY<sup>1</sup>

By CLYDE MURLEY, NORTHWESTERN UNIVERSITY

### DEAD LANGUAGES

- C. C. MIEROW, "When is a Language Dead?" *Ed.* LVII, 459-461.<sup>2</sup>

A language is dead only in so far as it, or any part of it, does not correspond to current experience. Part of the English language, for instance, is dead. Most of the Latin is not.

- L. A. STEINER, "Is Latin a Dead Language as so Often Thought?"  
*Wis. J. Ed.* LXIX (1936), 63 f.

- B. P. MANYAN, "Language of the Church—A Living Language!"  
*Cath. Ed. Rev.* XXXIV (1936), 463-467.

### GENERAL EVALUATION

- F. D. TOWNSEND, "Scholastic Sabotage," *High Points* XIX, 53-58.

- C. J. DUCASSE, "Are the Humanities Worth Their Keep?" *Amer. Schol.* VI, no. 4, 460-470.

Humanities broadly conceived. "The plain truth is that by taste man is fundamentally imaginative rather than 'practical' and that he pays to considerations of practical utility as little attention as he can afford to."

- M. GLASS, "Contribution of the Humanities," *Asso. Amer. Coll. Bull.* XXIII, 55-63.

- G. W. ALGER, "In Praise of Useless Education," *Forum and Century* XCIX (1938), 120-124.

- H. L. TRACY, "Latin is a Science," *School (Toronto) Sec. Ed.* XXIV (1936), 874-877.

But in a different context L'abbé Petitmangin writes (*Rev. Univ.* XLV, pt. 2, 105), "Look at the most eminent representatives of instruction in Greek and Latin. Who are they? Scholars who ought to have their chairs

<sup>1</sup> The author wishes to acknowledge the generous co-operation of his colleague, C. O. Arndt, of the School of Education.

<sup>2</sup> When not inserted, the year is 1937.

in the faculties of the sciences. They have consecrated their lives to phonetics, to historical morphology. They have never seen in the ancient languages anything but inert material for scientific study."

C. E. YOUNG, "Defense of Latin by a Teacher of French," *Wis. J. Ed.* LXIX (1936), 444-446.<sup>3</sup>

T. SURAN, "Une enquête sur les études gréco-latines," *Rev. Univ.* XLV (1936), pt. 2, 104-132.

A crisis as to the value of the classics in education is admitted. Various suggested explanations are quoted. It is interesting to find along with the war, the crisis of civilization, the machine age, the questioning of everything in a revision of values, the lack of leisure and intellectual curiosity, mental laziness, and materialism—*américanisme*. Sixteen questions are asked of distinguished persons. A digest of the answers is given. They are never hostile but vary in the fervor of their loyalty. "The sciences of observation put the child's spirit in contact with certain realities, but not (as the humanities do) with reality itself." "Are the telegraph, the telephone, and the air-plane the only 'realities'? Are human passions beyond the real?" "Most of the children find Latin more attractive than arithmetic certainly and much less difficult than English." "Without the memory no instruction is possible, and it is one of the worse errors of modern pedagogy to think that one can substitute for it in the case of children reflection and reason." Remarks are included on methods of instruction and the training of teachers.

#### EDUCATIONAL THEORY

MILDRED DEAN, "Latin in the New Philosophy of Education," *Ed.* LVII, 472-478.

On interest, purpose, and moral and social attitude in education as compared to acquisition of facts.

J. WALTON, "Latin in Relation to Democratic Education," *Ohio Schools* XIV (1936), 338.

D. A. HUBER, "Functionalism in the Teaching of Latin," *Penn U. School of Ed., Ed. Programs for Today and Tomorrow*, 496-503.

A. P. WAGENER, "Function of Latin in a Socialized Curriculum, with Particular Reference to the New Course of Study for Virginia," *Ed.* LVII, 461-472.

A detailed statement, with topical material, of an application of this social theory to classroom procedure.

<sup>3</sup> Compare the friendly suggestions of a French professor of German in *Rev. Univ.* XLV (1936), pt. 2, 211 ff.

MRS. W. L. LYNN, "Latin and the New Curriculum," *Va. J. Ed.* xxx (1936), 114 f.

H. L. DEAN, "Progressive Education in Relation to Latin," *Ed.* lvii, 489-492.

Agreeable classroom atmosphere and procedure lead to interest.

J. ROLLER, "Recent Trends in the Instruction of Ancient Languages in the High School," *Sec. Ed.* vi, 21-25. See also *Nat. Ed. Asso. Proc.* (1936), 349.

G. O. SCHRYVER (same title), *High Points* xix, 26-29.

#### METHODS

M. SANFORD, "Latin as We Teach It," *School and Coll.* xxv, 27.

B. L. ULLMAN, "Latin as It Is, not as It Was," *Ed.* lvii, 457 f.

✓ C. A. GUYLES, "Can he Comprehend?" *Ed.* lvii, 478-481.

Contrast of memorization and comprehension with cautions as to the second and favored method.

✓ SISTER MARY PASCAL CAMPION, "Reading Latin as Latin," *Cath. Sch. J.* xxxvii, 7-10.

J. O. CARLISLE, "Translation and Translations from the Latin," *School (Sec. Ed.)* xxv, 777-779.

✓ I. J. CRABB, "Translation Versus Reading Methods," *Ed.* lvii, 496-500.

An extreme form of the reading method is assumed and attacked. The translation method is urged as more definite, time-saving, and conducive to good English and clear thinking.

S. PAULLUS, "Why English into Latin?" *School and Community* xxiii, 166-168.

C. MAISANI, "A propos du thème latin," *Rev. Univ.* xlvi (pt. 2), 106-109.

Would qualify and limit its use as compared to translation.

W. F. GOSLING, "New Approach to Latin Teaching," *J. Ed.* (London) lxviii (1936), 456 ff.

Restriction of Latin composition and greater use of the authentic original as a model, as in the teaching of French. Better coordination in method and text-book arrangement of the several devices for teaching Latin. This is newer to the English than to us.

- D. P. LATTA, "Value of the Visual," *Ed.* LVII, 486-489.<sup>4</sup>  
 J. COOK, "Roman Britain in the Classroom," *J. Ed. (London)* LXVIII (1936), 574-576.  
 G. MANNING, "How to Learn Latin," *Cath. Sch. J.* XXXVIII (1938), 102 f.  
 W. W. CAMPBELL, "Correlation of History, English, and Latin (Grade IX)," *Bibliogr. Pamphlets, Teachers Coll.* (1936).<sup>5</sup>

## EXPERIMENT AND INNOVATION

- E. SPRING, "Adventures in Latin Teaching," *Penn. U. Sch. of Ed., Ed. Prog. for Today and Tomorrow*, 503-507.  
 M. E. HUTCHINSON, "Experimentation in the Teaching of Latin," *Ed.* LVII, 492-495.

With remarks on the reading versus the grammatical method.

- E. J. AFFLECK, "Experiment in Latin," *School (Sec. Ed)* XXV (1936), 35-39.  
 L. W. BELLINGER, "Innovating Devices for the Latin Classroom," *Kansas Teacher* XLV, 14.  
 B. L. ULLMAN, "Streamlined Latin," *Sch. and Soc.* XLVI, 626-629.  
 L. A. FOURET, "L'unité de la culture secondaire: de quelques innovations dans l'enseignement des langues anciennes," *Rev. Univ.* XLV (1936), pt. 2, 210-225.

The *Exposition d'Imagerie* at the *Musée Pédagogique* in June, 1935, presented graphically the association of symbol and actual image. To the writer this suggests the conversation method of teaching Latin, as of modern languages, since the vocabulary then would be determined by objects observable by the pupil. The classical professors object that there is a difference between the absolute, already realized past achievement of Greece and Rome and the modern passing show (Being and Becoming). Are we to put a tennis racket into the hand of the Discobolus? Still the pupil is of today and must be trained for his time. We must have a less analytic and more totalitarian education (*Gestalt*).

Objection is made that Cicero is taught to pupils who do not know Roman history and that like discrepancies hamper modern language instruction. An ideal suggestion is urged that curricula be so arranged that at the same

<sup>4</sup> Compare Fouret, *Rev. Univ.* XLV (pt. 2), 210; also the following title as an illustration of the method.

<sup>5</sup> Cf. Fouret, *loc. cit.* 211.

time in language, history, philosophy pupils will be studying contemporaneous and mutually illuminating material. Some suggestion is even made of presenting the same grammatical concepts of several languages synchronously. The author is a professor of German and thoroughly respectful to the classics.

#### TEXTBOOKS, COURSES, EXAMINATIONS

W. R. WOLF, "Critical Evaluation of Textbook Materials for the Modern Teaching of Ninth- and Tenth-Year Latin," Penn. U. Sch. of Ed., *Education for Dynamic Citizenship*, 426-435.

MRS. W. R. PENTZ, "New and Old: a Comparison of Textbooks and Other Materials for the Teaching of Eleventh- and Twelfth-Year Latin," *ibid.* 436-441.

*Course of Study in Latin for Junior High Schools and the First Year of Senior High Schools*, New York City Department of Education (1935).

E. S. JONES, "Comprehensive Examinations in the Humanities: Questions used in Senior Terminal Examinations in the Classics," *Asso. Amer. Coll. Bull.* XXIII, 229-242.

R. L. CAMPBELL, "Examinations in the Humanities," *Ed. Rec.* XVIII, 565-573.

Not Latin and Greek except as they may be vaguely included.

H. L. DEAN, "Round-Table Conferences Concerning Extracurricular Activities in the Departments of Junior and Senior High Schools: in Ancient Languages," *Nat. Ed. Asso. Proc.* (1937), 389.

From a veteran in this field we have the following general treatment:

W. L. CARR, "Classics," in *Nat'l Soc. for the Study of Ed.*, 36th yearbook, pt. 2, 207-213.

## Notes

[All contributions in the form of notes for this department should be sent directly to Roy C. Flickinger, State University of Iowa, Iowa City, Ia.]

### VERGIL, *AENEID* IX, 213-215

*Sit qui me raptum pugna pretiove redemptum  
mandet humo, solita aut si qua id fortuna velabit,  
absenti ferat inferias decoretque sepulcro.*

The awkwardness of vs. 214 has long been notorious. Servius states that "many put a stop after *humo*; others join *mandet humo solita*." This use of the ablative with *mandare* would certainly be very strained, though, as Conington points out, the influence of *condere humo* (abl.) might make it possible. Since the Trojans were strangers in a foreign land, the words could only mean, as Servius says, "the earth, which is the customary recipient of human corpses." The implied alternative is presumably to become the prey of wild beasts or of carrion birds. This would certainly be a disagreeable end for a Vergilian hero, but the reference in vs. 215 to the substitute rite of the cenotaph makes this emphasis unlikely here.

Heinsius' suggestion *humo solida* would, as Heyne pointed out, be relevant only if it were a question of shipwreck. Henry's *mandet humo saltem* links the *saltem* inescapably with *mandet humo*; it is almost incredible that it could be taken, as he wishes, with the *sit* of vs. 213. Peerlkamp's *aut saltem* is more satisfactory; but it is difficult to see how the corruption could have arisen, and the reading implies a greater difference in value between the two modes of sepulture than seems to be in Nisus' mind.

The customary translation, however, is far from satisfactory: *si qua solita fortuna*, "if any wonted chance." It is hard to see just what is the force of *solita* here. It cannot mean "my usual

hard luck." Taken strictly, that translation would imply that Nisus was in the habit of lying dead and unburied after his military exploits. But even if we dismiss this narrow interpretation, such a rendering would be quite inconsistent with the character of Nisus, who is presented as a distinctly sanguine young man. *Solita* can only be, as Servius takes it, a reference to Fortune's well-known habit of cheating men's expectations. But it is not permissible to water this down to "as often happens." It must mean "as usually happens." And in this context, as Conington sensibly objects, that simply is not true. Failure in such exploits is not uncommon, but it can hardly be said that it was customary not to recover the body. Numerous other passages in the *Aeneid*, as well as in the Greek poets and historians, show that the recovery of the body, whether by force or ransom, was the usual thing.

Furthermore, as Henry points out, *solita*, denoting what is usual, goes very uneasily with *si qua*, implying what is not usual. *Si qua fortuna* is found in three other places in Vergil: *Aen.* VII, 559, *si qua fortuna laborum est*; *Aen.* IX, 41, *si qua interea fortuna fuisset*; and *Aen.* XI, 128, *si qua viam dederit fortuna*. It may be noted that in none of these is *fortuna* attended by an adjective or a participle, the verbs are rather more non-committal than *vetabit*, and *fortuna* is comparatively vague, equivalent simply to something like "chance occurrence." The combination of *solita* and *vetabit* in vs. 214, on the other hand, almost compels us to write *Fortuna* with an initial capital, in which case the whole phrase is perilously close to nonsense. It is possible to ease the strain somewhat by taking *qua* as ablative, but even this does not dispose of the objection that failure to recover the body was not the usual thing.

Herein, I think, lies the key to the passage. The difficulty lies not really in *solita*, but in *id*. If *id* be suppressed, *solita* becomes a neuter plural accusative, *qua* a feminine singular ablative, giving the translation, "if in any way Fortune forbid the customary honors."

The advantages of this reading are a more intelligible and consistent meaning, a more satisfactory syntax, and, with the disappearance of one elision, a smoother line. Furthermore, the emphat-

ic position of *solita* is rather more justified, contrasting effectively with *absenti* of vs. 215.

If the text be thus corrupt, the error must apparently go back beyond Servius; and indeed such a corruption is probable only in a manuscript written in rustic capitals. In this script it would not be at all difficult to mistake the FO of FORTUNA for ID. If some scribe made this mistake and then, perceiving it, went on to write FORTUNA correctly, it would be easy for a subsequent scribe to fail to note the marks of expunction; for the line will still scan and will still make some sense, though not, I think, satisfactory sense.

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#### A NOTE ON OEDIPUS REX 8

The play begins with Oedipus addressing an assembly of suppliants before his palace:

My children, new brood of Cadmus of old,  
What mean ye, sitting here  
Bedecked with suppliants' boughs;  
The while the city teems with incense offerings  
And with chants and moanings?  
Not deeming it right, my children, to hear of this  
from messengers,  
That is, from others, I have come here in person.<sup>1</sup>

Then follows vs. 8:

ὁ πᾶσι κλεινὸς Οἰδίπους καλούμενος

which, without gross impropriety, may be rendered: "I, called Oedipus, 'the Great.'" This bald way of stating it merely amplifies a false note that is already there.

The commentators on this line in discussing the meaning of πᾶσι κλεινός<sup>2</sup> try to explain away the tone of boastfulness<sup>3</sup>—it is really

<sup>1</sup> Translations and paraphrases are my own unless otherwise stated.

<sup>2</sup> Cf. Lewis Campbell and Evelyn Abbott, *Oedipus Tyrannus*: Oxford, Clarendon Press (1897), 53; and Sir Richard Jebb, *The Oedipus Tyrannus of Sophocles*: Cambridge, University Press (1927), 6.

<sup>3</sup> Cf. Jebb, *op. cit.*, and F. W. Schneidewin, *Sophokles*: Leipzig, Weidmann (1853), 34.

pompousness—or bring out the appropriateness of “the pride before the fall,”<sup>4</sup> while Wunder,<sup>5</sup> with the approval of Blaydes,<sup>6</sup> finds the line in such bad taste that he removes it entirely from his text<sup>7</sup>; and it must be confessed that the passage is much improved by the omission.

Considering the line, however, as it stands, we may ask: What is the logical connection between vs. 8 and what precedes? Is it a mere identification of the speaker, and nothing else? But surely it is dramatically absurd for a local king—not the King of Persia or of Egypt—who is probably distinguished by a royal entourage and kingly robes,<sup>8</sup> at the door of his own palace, before his own people, who have come to him with a petition, to announce himself as “the illustrious Oedipus.” It was, of course, necessary that the actor be identified to the audience as Oedipus, but this identification should be done in a natural way and should not be allowed to spoil an otherwise fine passage.

Could the line mean “I have come, *because* I am called the illustrious Oedipus”?<sup>9</sup> This does not seem to make sense, nor does “*If* I am etc.,” nor “*when* I am etc.”

Could it mean “I have come, *although* I am called the illustrious Oedipus”? This rendering does make sense and, in fact, admits of two interpretations: Firstly, Schneidewin (*op. cit.*) suggests that the line expresses a sense of discouragement on the part of Oedipus that, although he is called “the illustrious Oedipus,” this fact apparently avails his people so little that they are again in trouble. This interpretation, however, does not seem to be in accord with the general spirit of the passage, which without being boastful or pompous still expresses, as was proper under the circumstances, Oedipus’ reassuring confidence that something can be done.

<sup>4</sup> Cf. Jebb and Schneidewin, *loc. cit.*

<sup>5</sup> Cf. Edward Wunder, *Sophocles*: London, Williams and Norgate (1855), 12.

<sup>6</sup> Cf. F. H. M. Blaydes, *Sophocles*: London, Whittaker & Co. (1859), 15.

<sup>7</sup> The necessary identification of the actor as Oedipus is found in vs. 14: “Oedipus, ruler of my land.”

<sup>8</sup> Cf. Jebb, *op. cit.* 5.

<sup>9</sup> Although it does not affect the argument of this note, it may be mentioned that Murray gives καλούμενος a causal meaning but translates: “Since ’tis I you seek etc.”; cf. Gilbert Murray and Others, *Ten Greek Plays*: New York, Oxford University Press (1936), 3.

Another interpretation of "although, etc." is, I think, possible. It was suggested by one of my pupils, Mr. Coleman Bernstein. It is that, in view of his illustrious position, Oedipus would be justified in remaining in the seclusion of his palace and in dealing with his people only through intermediaries. A most unworthy thought, however, to attribute to a beloved and solicitous king, who refers to his subjects of all ages as τέκνα and who can even jest with them.<sup>10</sup>

This seems to exhaust the possibilities of interpretation and we must draw the conclusion that there is no quite satisfactory way to connect this line with what precedes.<sup>11</sup>

A dramatic justification of the boastfulness of the line is, I think, equally impossible. In the first place, Odysseus among the Phaeacians and his καί μιν κλέος οὐρανὸν ἵκει<sup>12</sup> is no parallel, for there Odysseus is revealing himself to strangers, who know him only by reputation.

Nor can the boastfulness and pompousness be justified as preliminary to the fall. If the fall came immediately after this line, *pity* would not be the feeling aroused. The character that the poet is trying to portray is that of a king who loves his people and who deserves to be loved not only by his people but also by the audience. When that character is clearly established, then we are prepared to pity his downfall. Even the first outburst of anger at Tiresias (vs. 334) is not caused, *maiestate laesa*, but by disappointment at discovering that his people are not, after all, to receive the expected relief from this source. The earnest plea (vss. 312-314) that comes just before the outburst,

<sup>10</sup> Cf. vss. 282 f:

Cho. I have a second suggestion to make.

Oed. If you have a third, let's have that too.

<sup>11</sup> The translators are mostly noncommittal in their treatment of vs. 8 and make no attempt to show any logical connection; cf., e.g., F. Storr, "Loeb Classical Library": Cambridge, Harvard University Press (1912), 7:

"I, Oedipus, your world renown'd king";

and Sir Edward Young "Everyman's Library": New York, E. P. Dutton & Co. (1910), 128:

"Oedipus, known far and wide by name."

<sup>12</sup> Cf. *Od.* ix, 19; and Jebb, *op. cit.* This may not even be a boast. It may be an expression of joyful surprise that his fame has reached Demodocus in these distant regions by way of heaven and the Muses.

Save thyself and the city, save me,  
 Save us all, polluted by the dead;  
 In thy hands we are,

is not the utterance of a proud and pompous king. The illustrious position from which Oedipus is ultimately to fall and which, of course, must be brought out, is portrayed much more effectively by the words and the attitude of his subjects.

From the above discussion it follows that we must either believe that Sophocles wrote an intolerably bad line<sup>13</sup> or that there is something wrong with the tradition. Excision of the whole line, as proposed by Wunder, is a rather violent operation. Instead, I venture to suggest the change of only two letters. Perhaps, in place of *πάσι κλεινός* we should read *πᾶς ἐλεινός*, "the all-pitying," so that the line would read:

*ὁ πᾶς ἐλεινός Οἰδίπους καλούμενος.*

Surely, this a boast that any king may make anywhere.

With this reading, the line offers: (1) a smooth identification of the character as Oedipus for the benefit of the audience, as required by tradition; (2) a reasonable motivation of his appearance in person; (3) a description of Oedipus in harmony with his fundamental character as pictured throughout the early part of the play.

In addition, the ambiguous meaning of *ἐλεινός*, "pitying" and "piteous," is in accord with the tragic irony so frequently and so effectively used by Sophocles in this tragedy.

In conclusion, I might add that, on the one hand, this use of *πᾶς* is paralleled by *πᾶς ἀναγνος* in vs. 823, while *πάσι κλεινός*, when the mistake crept in, may have been preserved by the nearness of *κράτιστον πᾶσιν* in vs. 40. In fact, Wunder in deleting vs. 8, believes that it was suggested to the interpolator by vs. 40.

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<sup>13</sup> Another blemish of the line is the pleonasm involved in *κλεινός . . . καλούμενος*.

## Book Reviews

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[Review copies of classical books should be sent to the Editorial Office of the JOURNAL at Washington University, St. Louis, Mo. Such works will always be listed in the department of Recent Books, and those which seem most important to the readers of the JOURNAL will also be reviewed in this department. The editor-in-chief reserves the right of appointing reviewers.]

W. W. TARN, *The Greeks in Bactria & India*: Cambridge, at the University Press (1938). Pp. xxiii + 539. Price, \$8.00.

Beyond the path of the outmost sun,  
Through utter darkness hurled,  
Farther than ever comet flared  
Or vagrant star dust whirled . . .

It is in this state that the student of classical history at first finds himself when he attempts to read this magnificent book by Mr. Tarn. On pages 238 and 239 he hears that the Suteles and Ārjunāyanas are inhabitants of the Souastene, Peukelaïtis, and Kulindrene districts, which are intersected by the Rivers Jhelum and Chenab. And he learns much other information that is certainly new to most students of classics. In fact, after reading many pages devoted to the history of these barbarians with unpronounceable names, he feels that comparative strangers like the Sogdians are his long-lost blood relatives and friends.

In his preface Mr. Tarn says that he has been dreaming of this book for forty years; and certainly the labor that has gone into its making would have occupied a less able man more than eight *lustra*. And yet the plan of the book is simple and the fact that its subject-matter is so new to a classical teacher should create in that teacher a contrite heart.

Alexander's empire dissolved at his death and classical historians have been content to trace thereafter merely the history of the Ptolemies, the Attalids, and the Seleucids. This, as Mr. Tarn

points out more than once, is to neglect entirely that part of Alexander's empire which lay to the east of the great Persian desert, Iran and North India. It is the history of this remote and neglected state that Mr. Tarn has endeavored, and in my judgment successfully, to recover. It is, in his words, the Farther East as distinguished from Asia Minor, the Near East, and Parthia, the Middle East.

The first two chapters give the background of the story. They comprise an outline history of the Middle East, the Seleucid settlement, and its literary and social contacts. This is Part I of the history (1-70). The literature of this empire is treated with some fullness; the political history is frankly a sketch. Part II (71-413) is the book proper, the detailed history of Bactria and India for about fifty years from 206 to 150 B.C., from the rise of Demetrius I to the death of Menander. Three hundred and forty-two pages may seem a great deal of space to devote to the history of fifty years. But it is not too much space to give to rescuing from oblivion the history of a notable empire—one that just missed being a great empire.

Too much cannot be said in praise of Mr. Tarn's accuracy and of his meticulous care in establishing as near as possible the dates, the topography, and the other facts of this kingdom. The kingdom was brought to importance by Euthydemus, who did in Bactria what Alexander did not have time to do in Iran, i.e., consolidate his state by the incorporation in it of the local potentates. During this short period of fifty years it was raised to great importance by the spectacular career of Demetrius, an Alexander in miniature, and by the brilliant general, Menander, who succeeded him. It is, then, the history of a "very great adventure" (413), and it is admirably told by Mr. Tarn. The author draws a striking parallel between the history of Macedonia as a march state and Bactria, and he points out that the fall of Bactria before the Yueh-chi was the crucial event which wrecked the empire of the Euthydemids. Mr. Tarn gives two reasons for the importance of this history:

The story of the Greeks in the Farther East is notable in two aspects, first as the history of a march state and secondly as a unique chapter in the dealings of Greeks with the peoples of Asia; and to omit the Euthydemid dynasty

from Hellenistic history, as has usually been done, and to confine that history to the four dynasties which bordered on the Mediterranean—one of which, the Attalids, was of very secondary importance—throws the whole history out of balance (409).

Mr. Tarn's readers have been so accustomed to his thrilling narratives of the reign of Alexander the Great and to his sympathetic treatment of that great man that they will perhaps miss in this book, which is largely a recovery of lost historical material, those fine, moving passages which they have so highly prized. They will be comforted occasionally by brilliant allusions to contemporary events, like the suggestion that a future historian, depending on the aesthetic criticism of sculpture, "might date the reign of George V in the Aurignacian period on the strength of some of Epstein's sculpture" (134).

If any adverse criticism might be passed on this notable work, it is that in assembling the dry bones of this period to reconstruct the picture of the living animal the bones too often show through the skin. Considerable portions of the history read, perhaps inevitably, like notes in which the argument is assembled and the proof presented rather than like the narrative which these notes should underlie.

Throughout the whole history one is struck by the great, the almost entire reliance which the historian is forced to have for the reconstruction of his history on the coinage of the period. A single instance will demonstrate the point:

He [Menander] never had any civil war, for in all his vast coinage no coin seems known which has been overstruck by anyone else or upon anyone else's money. (225)

The unusual character of Mr. Tarn's researches for the writing of this book is vividly brought before his readers by his regret that he cannot control the Chinese sources (513).

To the history of the empire of Demetrius and Menander is added an excursus on the *Milindapanha* and *Pseudo-Aristeas* (414–436) and twenty-one appendices covering such varied subjects as "Monograms and Find-Spots" (435–441), "Antiochus IV and the Temple of Nanaia" (463–466), and "The Yuga-Purāna of the Garga Samhita" (452–456). The usefulness of the book is greatly

enhanced by a careful Index, Genealogical Tables, three sketch maps, and a detailed Table of Contents. In my judgment, this is the most notable book for students of Greek history that has appeared in the last twenty-five years.

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ELIZABETH HAZELTON HAIGHT, *Essays in Ancient Fiction*: New York, Longmans, Green and Co. (1936). Pp. ix+207. \$2.50.

This attractive volume consists of five chapters, a Bibliography, and an Index. The chapters, though they fit very neatly into a general thesis, might easily be looked upon as separate essays—delightful essays bearing the titles: I. "Oriental Stories in Classical Prose Literature"; II. "Little Stories in Latin Elegiac Inscriptions"; III. "Satire and the Latin Novel"; IV. "Prose Fiction in the Augustan Age: Seneca's *Controversiae*"; V. "Apuleius' Art of Story-Telling."

In the first study, the author, after a short discussion of the origin of the *Nouvelle*, with special reference to the Milesian tale, localized objective stories, and tales of travel and adventure, retells certain stories from Herodotus, Xenophon, Parthenius, Plutarch, and Livy to show how these contain materials which might very well be considered the precursors of the novels of Petronius and Apuleius.

The second concerns itself with "little stories, or romances, in the elegiac inscriptions" gathered from the *graffiti* of Pompeii and epitaphs from all over the Roman world. At times one thinks the author's English hexameters a bit too spondaic or otherwise unsatisfactory until a glance at the original convinces him that a more perfect rhythm in the translation would have failed to give a true reflection of the original. This wealth of colorful human material, simple and short in the earlier centuries, longer and more involved as the Empire moved on, is skilfully presented. On the whole the author may be assured that she has "made these little poems . . . seem . . . a priceless source of first-hand information for the private life of men and women whom formal literature neglected."

Chapter three treats of the development of Menippean satire—a product of such Cynic philosophy as we find perfectly portrayed in Lucian—with special attention to the *Apocolocyntosis*, the *Satyricon*, and the *Metamorphoses* of Apuleius. But the most surprising chapter is the fourth, where it is maintained that

In these practice speeches of the rhetorical schools, in the discussion of fictitious cases . . . the young Romans found the prose fiction and romance of the day, and in discussing fictitious cases where unreality let their imagination have full play unhampered by the *mos maiorum*, they developed new psychology, new ethics, new sympathies.

The samples offered from Seneca's *Controversiae* and the *Declamationes* of Quintilian and Pseudo-Quintilian certainly show that such exercises gave opportunity for character study, emotional appeal, and the establishment of ethical principles. Indeed one starts to read this chapter with the feeling that it can have little to do with the main theme, but finishes with the mild conviction that the author has made a good case, though she has, perhaps, been tempted to press her point a bit too strongly. She is right, I believe, when she says that this type of education held the day in Rome too long to be dismissed as entirely useless.

It is in the concluding chapter that the book reaches its proper climax. Here, after a few introductory pages, we have paraphrases of the several stories that make up the *Metamorphoses* excellently done in small compass, together with a critical appraisal of the qualities that make each story effective—all leading up to the amazing eleventh book with its restoration and the mystical presentation of the inner cult of Isis by the metamorphosed ass, who has become Apuleius himself. Professor Haight shows that while the story as a whole is an *ich Roman* in which Apuleius' art consists largely in his personality and his direct relation to his audience, great variety is attained by the introduction of other stories told by specific persons to specific groups.

As to the language of Apuleius one might agree that "that exotic Latin for which he apologized, with its prodigious vocabulary, its compelling melodies, its peculiar contrasts, its sudden simplicities, clothes the novel in very rococo garments that suit its picaresque corporality," if only one could be so enthusiastic about rococo.

The author's thesis, as set forth in the conclusion, is that throughout the story the hero is seeking real satisfaction. This magic fails to give, but by transforming the hero into an ass, magic does enable him to enter into sympathy with the animal world, and as an ass he hears the story of Cupid and Psyche and so learns to know the great Olympians in much more human guise. Finally the ass's enforced degradation leads to revolt and eventually to the restoration of his human shape by Isis. In other words, Lucius is Everyman and the eleventh book is the climax of the whole rather than a clumsy addition.

Whether we agree with this interpretation or not—and to the reviewer it seems a little too good to be true—it must be granted that the author has produced an extremely readable and stimulating volume. By introducing the stories themselves in miniature without robbing them of their flavor she has brought Petronius, Apuleius, and the rest to many who would not otherwise have made their delightful acquaintance.

The scholarship of the volume is excellent, but there is no pedantry. Nor is the book overladen with notes. Where such are necessary they are given. The physical makeup of the volume is all that one could wish.

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*Selected Letters of Pliny*, edited by Hubert McNeill Poteat: Boston, D. C. Heath & Co. (1937). Pp. x+224. \$1.48.

This good-looking college textbook contains 123 letters with commentary. Included, of course, are the old standbys; an edition of Pliny without the death of Verginius Rufus, the school at Comum, the eruption of Vesuvius, the ghosts, the Christians, is unimaginable. But there are here almost thirty letters not found in Westcott, Merrill, or Prichard and Bernard. This reviewer regrets the absence of II, 11 on the trial of Marius Priscus, x, 74 on the experiences of Callidromus, and, perhaps a peculiar favorite, VII, 18 on the means of setting up a perpetual endowment; and he could willingly spare part of the material on Pliny's poetic efforts. But it were unreasonable to expect the satisfaction of all personal predilections. The collection is well rounded and

representative; especially commendable is the generous choice from the correspondence with Trajan.

The commentary is printed on the page with the text to which it applies. And it is a commentary of the stimulating and interesting character familiar from other editions by Professor Poteat—genuinely helpful with students' difficulties, full of wit and wisdom, of observations—sympathetic, understanding, kindly, critical, laudatory, humorous, and acid—on the qualities, opinions, and actions of Pliny and his friends.

Note 23 on page 49 erroneously gives the elder Pliny's continuation of Aufidius Bassus' history only one book, assigning the other thirty books to Bassus' work. And is not the definition, "a man capable of bearing arms, i.e., from 17 to 45 years of age," applicable rather to *adulescens* than to *iuvenis* (p. 15, n. 9)?

An introduction of just more than a page presents the essential facts of Pliny's career; other matters are treated in the commentary as occasion calls for them. There is an Index of Proper Names, and a General Index to the notes.

This reviewer has always considered that Pliny's Letters were abundantly entitled to a more honored place in the undergraduate curriculum than they often enjoy, and hopes that this attractive text may contribute to establishing and maintaining such a position.

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NELSON GLENN MCCREA, *Literature and Liberalism, with Other Classical Papers*: New York, Columbia University Press (1936). Pp. x+218. \$2.50.

This collection contains an original Latin poem, some nine essays and addresses on various topics, and twenty-one academic letters of greeting in Latin. President Butler, himself a great humanist, has added a tribute to classical culture by way of foreword. Two of the papers have appeared in the *JOURNAL*;<sup>1</sup> the other items have been hitherto unpublished or are quite inaccessible. Thanks are due to the Press, which has given them wider currency in such an attractive book.

<sup>1</sup> "Latin Examinations as Tests of Intelligence," xrv, 498-512 (May, 1919); "Training versus Education," xv, 482-493 (May, 1920).

The unifying theme of the volume is that both intelligence and character—tolerant right thought and positive right action on belief—are prerequisite for highly civilized human intercourse. Throughout the whole, from the exquisite poem with which the book begins, *Huc ades, Lux increata*, to the closing words addressed to Heidelberg, as the writer calls the roll of the great German dead who enjoyed freedom—Bunsen, Kirchhoff, Bluntschli, Rothe, Zeller—*Hanc libertatem cum subtiliter disserendi tum confidenter diiudicandi haudquaquam adimere possis quin summo opere periclitetur omnis veri inquisitio*—there breathes the very spirit of the noblest humanists of Greece and of Rome.

With a clarity of thought and a mastery of deft phrase such as are associated with only the most felicitous essays, the author defines the ends of literature in the life of the liberal; or shows how Latin literature is the fitting and quintessential expression of the national genius of Rome (the best brief statement the reviewer knows); or appraises Lucretius, Horace, and Vergil in their plea for the good life of knowledge and virtue; or contemplates the broader implications of successful teaching. But, whatever the title of the separate essay, there is everywhere pervasive this same humanistic conception of our world, uttered with a veritably Horatian urbanity and illustrated by frequent quotations culled from ancients or moderns with an impartiality which subtly emphasizes the vitality of classical culture for the solution of the human problems of the hour. As a lesson in inspired reading this book cannot be too highly recommended.

A decidedly welcome innovation is the publication of the academic letters with which the collection closes. Volumes of "fair copies," in the English manner, are not customary with us; but here we have forty pages of vigorous, sonorous, and graceful Latin, which might have come from the hand of Cicero, *mutatis mutandis*, and which have the added virtue of being live documents of greeting.

The author's promised volume on the philosophy of Cicero (p. 43, n. 1) will be awaited with pleasure.

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## Hints for Teachers

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[Edited by Dorothy M. Bell, Oberlin College, Oberlin, Ohio. The aims of this department are threefold: to assist the inexperienced teacher of Latin, to help the experienced teacher keep in touch with matters of interest to the professional world, and to serve as a receiving center and distributing point for questions and contributions on teaching problems. Questions will be answered by mail or in the pages of this department. Contributions in the form of short paragraphs dealing with projects, tests, interest devices, methods, and material are requested. Anything intended for publication should be typed on stationery of regular size. All correspondence should be addressed to the editor of this department.]

### Latin verse composition

The modern tendency to "streamline" the secondary Latin course, to pare down or smooth over those parts which seem to produce air resistance, is gradually leveling off that impeditive projection, Latin composition. Especially in the upper years of the course is this true. In schools which aim to prepare their students for the College Entrance Examination Board's H examination, prose composition is usually not taught during the fourth year. The main reasons for this are the following: (1) the H examination has contained no composition passage; (2) prose composition and poetry do not correlate well in the same course because of wide differences in syntax and vocabulary.

There are, however, certain teachers who, realizing the incompatibility of prose and poetry in the same year, still feel that the writing of Latin, even during the fourth year, is an invaluable exercise for the complete understanding of the language. To these teachers I suggest the good old English custom of requiring students to write Latin hexameters and pentameters, using Vergilian or Ovidian constructions and vocabulary. We may thus destroy the main objection to composition work in the fourth year, the objection on grounds of incompatibility.

The writing of Latin verse is not easy; it is, however, within the

ability of the average fourth-year student to turn out passable verses. The whole problem is one of learning the few necessary principles and of a little patience and ingenuity. Here are three lines written by one of my seniors:

"Nonne sat est," dixit, "traducere verba Latina?"

Cum sol stat calidus medioque ex aethere lucet,  
Procedunt rabidique canes stultique Britanni.

The value of verse composition becomes more evident to me the longer I use it as a class exercise. For the student it forms an excellent means of reviewing vocabulary and syntactical principles. The writing of English into Latin, whether the Latin be prose or verse, helps to fix words firmly in the student's mind. Furthermore, the student, in the throes of searching for the right words to fit into various metrical situations, finds that he must assemble and try out many Latin words. In fact he should be taught from the start so to assemble Latin synonyms for nouns, verbs, and adjectives before he attempts to form a single foot. The amount of syntactical and vocabulary material learned may be considerable if the teacher starts the work in verse composition with sections of lines rather than with entire lines. The fifth and sixth feet being most uniform metrically are best to begin on. The teacher may use either Butler's book on Latin verse composition<sup>1</sup> for such material or compose his own phrases. Consider the words and syntactical points encountered by students attempting to turn the following expressions into Latin words which will fit either the  $\text{—}^5\text{—}|\text{—}^6\text{—}|$  or the  $\text{—}|\text{—}^5\text{—}|\text{—}^6\text{—}$  scheme:

When he had spoken the words	Verba locutus
Let us follow the orders	Iussa sequamur
To beach the ships	Subducere naves
Burn the ships	Incendite naves

The success of verse composition as a teaching device depends almost entirely upon the teacher; he must be willing to wrestle with the longs and shorts and the caesural difficulties of a line before giving it to a class; he must, in other words, know the dif-

<sup>1</sup> L. T. Butler, *Latin Versification*: Allyn and Bacon, Boston (1917).

ficulties which the student is likely to meet and give generous hints at the start, or the student will feel himself wallowing in a jumbled mass of dactyls and spondees. When English poetry is to be turned into Latin verse the teacher must show his pupils how to reduce it to the bald clarity required by Latin. For example,

Full many a gem of purest ray serene  
The dark unfathomed caves of ocean bear

must be changed to something like, "The dark caves of the ocean, impenetrable to the rays of the sun, often bear gems which gleam with pure light."

It has been my experience that students enjoy writing Latin verses. The same joy is gained from completing a hexameter line or a couplet correctly as that felt after solving a difficult puzzle. There is furthermore the feeling that something real is being accomplished.

For the teacher, verse composition, in which he must himself take part in order to make the work successful, gives a new feeling for Latin words, a new respect for old Vergil, and a realization of the meaning of the commentator's words: *carmen se ursae more parere dicens, et lambendo demum effingere*.

There is the danger in this as in all teaching devices that the teacher may become so fascinated with the idea that he will make a fetish of the device. Verse composition was surely carried to extremes in English schools some years ago. Indeed it is not hard to understand the gentle but telling irony of Esther's words in Charles Dickens' *Bleak House*:<sup>2</sup> "To be sure, I knew nothing of the subject, and do not even now know whether the young gentlemen of classic Rome or Greece made verses to the same extent, or whether the young gentlemen of any country ever did." But I do say with the profoundest conviction that new ideas in teaching form the very stuff, the ardent spirit, out of which every teacher's pedagogical life must from time to time be renewed.

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<sup>2</sup> Ch. XII.

**Teaching First-Year Latin**

The *Bulletin on First-Year Latin*, sponsored by the Ohio Classical Conference, has been revised and enlarged and has been published under the new title of *Teaching First-Year Latin*. This edition is some twenty-four pages longer than the original. Its Table of Contents and the Index have both been revised and reset with considerable additions to the Index. The introductory chapter has been revised with the present social developments particularly in mind, and similar revisions have been made throughout the book. New ideas and suggestions in projects, devices, etc., have been added in many instances. The bibliographies throughout the book have been thoroughly revised and supplemented as nearly as possible down to the date of publication.

Copies of this very useful book may be obtained from Victor D. Hill, Ohio University, Athens, Ohio, or from the American Classical League Service Bureau for Latin Teachers, New York University, Washington Square, New York City.

**Reproductions of Ancient Cameos**

Beautiful reproductions in color of ancient cameos representing Augustus, Livia, Julia, and Agrippina the Younger were printed in *Coronet* for August, 1938.

**Education**

The December number of *Education* will be devoted entirely to classics under the editorship of Professor B. L. Ullman, University of Chicago. It will include papers by Stella S. Center, E. S. Gerhard, Olivia Pound, John L. Tildsley, Charles N. Smiley, William H. Strain, Dorrance S. White and others. Those who wish copies should send \$.50 to the publishers of *Education*, The Palmer Co., 370 Atlantic Ave., Boston, Mass. Only a limited number of copies is available. Previous classical numbers appeared in June, 1934, and April, 1937, but no copies are now to be had.

## Recent Books<sup>1</sup>

[Compiled by Herbert Newell Couch, Brown University.]

- ABEL, WALTHER and REINCKE, GERHARD, *Bibliotheca Philologica Classica*: Leipzig, Reisland (1938). Pp. 304. RM 15.
- ALTHEIM, FRANZ, *A History of Roman Religion*, Translated by Harold Mattingly: New York, Dutton (1938). Pp. 548.
- An Economic History of Ancient Rome*, Vol. iv, Edited by Tenney Frank; *Roman Africa*, by R. M. Haywood; *Roman Syria*, by F. M. Heichelheim; *Roman Greece*, by J. A. O. Larsen; *Roman Asia*, by T. R. S. Broughton: Baltimore, Johns Hopkins University Press (1938). Pp. 950. \$5.00.
- BARLOW, CLAUDE W., *Epistolae Senecae ad Paulum et Pauli ad Senecam Quae Vocantur*: Horn, Austria, Ferdinand Berger (1938). Pp. 164. Plates IV. "Papers and Monographs of the American Academy in Rome," Vol. x.
- BARON, HANS, *Cicero and the Roman Civic Spirit in the Middle Ages and the Early Renaissance*: Manchester, Manchester University Press (1938). Pp. 28.
- BENDER, GEORG FRIEDRICH, *Der Begriff des Staatsmannes bei Thukydides*: Würzburg, Konrad Triltsch (1938). Pp. 114. RM. 4.
- BERRY, LILLIAN GAY and LEE, JOSEPHINE L., *Latin—Second Year*<sup>3</sup>: New York, Silver Burdett Co. (1938). Pp. 434, vocabulary, colored illustrations. \$1.80.
- BIGNONE, ETTORE, *Studi sul pensiero antico*: Naples, Loffredo (1938). Pp. 355. L. 15.
- BOAS, HENRIETTE, *Aeneas' Arrival in Latium*, Observations on Legends, History, Religion, Topography, and Related Subjects in Vergil, *Aeneid* VII, 1-135: Amsterdam, Holland, University of Amsterdam, (1938). Pp. 260.
- BOWRA, C. M., *Early Greek Elegists* "Martin Classical Lectures at Oberlin College," Vol. VII: Cambridge, Harvard University Press (1938). Pp. 203. \$2.50.
- BRUWAENE, M. VAN DEN, *L'influence culturelle du cercle de Scipion Emilien*: Schaerbeek, Muysewinkel (1938). Pp. 27.
- BRUWAENE, MARTIN VAN DEN, *La Théologie de Cicéron* (Thesis): Louvain, Bureaux du Recueil (1937). Pp. 267.

<sup>1</sup> Including books received at the Editorial Office of the CLASSICAL JOURNAL, Washington University, St. Louis, Mo.

- BUSCAROLI, CORSO, *Perfidum Ridens Venus*; Horace, *Odes* III, 27: Bologna, Nicola Zanichelli (1937). Pp. 76.
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- CAMERON, ALISTER, *The Pythagorean Background of the Theory of Recollection* (Doctor's Thesis): Menasha, Wisconsin, George Banta Pub. Co. (1938). Pp. 95.
- CELSUS, *De Medicina*, With an English Translation by W. G. Spencer, Vols. II and III, "Loeb Classical Library": Cambridge, Harvard University Press (1938). Pp. lxxvii + 291; 293-649. \$2.50 each.
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- DANDEKAR, R. N., *Der Vedische Mensch*, Studien zur Selbstauffassung des Inders in Rg- und Atharvaveda, 16 "Indogermanische Bibliothek": Heidelberg, Carl Winter (1938). Pp. 69. RM 3.80.
- DONNELLY, FRANCIS P., *Literature The Leading Educator*: New York, Longmans, Green and Co. (1938). Pp. 278. \$3.00.
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- FUCHS, HAROLD, *Der geistige Widerstand gegen Rom in der antiken Welt*: Berlin, de Gruyter (1938). Pp. 91. RM 5.
- GILLESPIE, WILLIAM ERNEST, *Vergil, Aratus, and Others*, The Weather-Sign as a Literary Subject (Doctor's Thesis): Princeton, Princeton University Press (1938). Pp. 72.
- HENRY, R. M., *Virgil and the Roman Epic*, "Manchester University Lectures," No. 34: Manchester, Manchester University Press (1938). Pp. 24.
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- HURLBUT, STEPHEN A., *Caesar and Vercingetorix*, Book Seven of the Gallic War: Washington, D. C., The St. Albans Press (1937). Pp. 41. \$.75.

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- KUIPER, W. E. J., *Two Comedies by Apollodorus of Carystus*, Terence's *Hecyra* and *Phormio*: Leiden, Holland, Brill (1938). Pp. 101. 2.50 guilders.
- KUIPER, W. E. J., *Het origineel van Plautus' Epidicus*: Amsterdam, Boekhandel & Uitgeversmaatschappij (1938).
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